A Manual

TO ACCOMPANY

Elementary English

Book One

Hodge and Lee

Charles E. Merrill Co.

Class PE1111

Book L425

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1922

A MANUAL

IN

ELEMENTARY ENGLISH

TO ACCOMPANY

ELEMENTARY ENGLISH BOOK ONE

BY

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THE PURPOSE OF THE MANUAL

The purpose of this MANUAL is to help the teacher to use HODGE and LEE'S ELEMENTARY ENGLISH, BOOK ONE, in the most effective way in the classroom. The MANUAL aims to accomplish this purpose in two ways: first, by showing the teacher how to use the material in the textbook to the best advantage; and second, by providing additional material with which the teacher may supplement a lesson in the textbook as best seems to meet the needs of her particular class.

The MANUAL shows the teacher how to make the best use of the material in the text in the following ways.

1. *By suggesting means of development*, particularly in the early lessons; that is, methods of inductive development, mentioning definite things which the teacher can do or say to bring out the topic under discussion—things which cannot very well be included in a text intended for the pupils.

2. *By pointing out the purpose of the lesson.* Sometimes a busy teacher misses the most important point of a lesson, and sometimes she fails to see that a lesson can be used to bring out more than one point. The MANUAL, therefore, presents to the teacher the aim which she is to keep constantly in mind during the lesson; or it presents various aims from which the teacher can choose the one best adapted to her class.

3. *By emphasizing the points which need special drill.* Some phases of a topic will always require more stress than others. The MANUAL indicates the points which need drill and the points with which children usually have no difficulty.

4. *By giving very full general discussions* of such subjects as letter writing, correct usage, and memorizing, together with model lessons, which help the teacher to prepare and present any lesson in these subjects.

5. *By showing the teacher how to help the pupils* to get the most out of a lesson in the book by means of questions and outlines.

The MANUAL supplies additional material by the methods listed below. This supplementary work must be used with discretion, for no class will need it all. In many lessons no supplementary work will be necessary. In other cases a class will need special drill in some construction. The teacher is the best judge of the needs of her own class. The aim of the MANUAL is to help her to supply additional material when it is needed.

1. *By providing exercises of a different type* from the one given in the text. Additional methods of drill often help to fix a principle in mind. Sometimes, too, a class will respond more readily to one type of drill than to another. The MANUAL provides for this variation.

2. *By suggesting games and exercises* to be used, not necessarily by the whole class, but by pupils who need additional work in a topic. Other assignments and projects are suggested for quick pupils who do not need the ordinary drill of the class.

3. *By giving follow-up work and additional assignments* to be used if a class becomes especially interested in any topic discussed in the text.

4. *By suggesting sources of supply* from which a teacher may draw material.

5. *By supplying lesson plans, assignments, and general discussions* on which a teacher can base her own supplementary material according to the needs of her class.

At the end of the Lesson Helps for each year is supplied a set of Standards for the work of that year. On page 37 is

given a set of standards for the Third Year. This indicates the work which will probably have been already accomplished. By reference to these standards for each year a teacher can see whether her class is measuring up to the mark set for them. The standards for the previous year offer a good basis for testing the ability and preparation of a new class and aid the teacher in planning the work of the year.

The standards for oral compositions on pages 37, 79, 106, and 143 may be used by the teacher in grading oral compositions. They should never be used as models.

READING LIST

The following books will be found helpful in the teaching of composition, grammar, and corrective English.

AXTELL. The Teaching of Literature
BANCROFT. The Posture of School Children
BETTS. The Recitation
BOLENIUS. The Teaching of Oral English
BONSER. Elementary School Curriculum
BRANOM. The Project Method in Education
BRYANT. How to Tell Stories to Children
CABOT. Ethics for Children
CARPENTER, BAKER, and SCOTT. Teaching of English
CHUBB. The Teaching of English; Festivals and Plays
COOLEY. Language Teaching in the Grades
DEMING. Language Games for All Grades
DEWEY. How to Teach Manners
GOLDWASSER. Methods in English
HILLIARD, MCCORMICK, and OGLEBAY. Amateur and Educational Dramatics
HINSDALE. Teaching the Language Arts
HOSIC. The Elementary Course in English
KENDALL and MIRRICK. How to Teach the Fundamental Subjects
KLAPPER. The Teaching of English
LEIPER. Language Work in the Elementary School
LEONARD. English Composition as a Social Problem
LEWIS. American Speech
LYMAN. Story Telling
MAHONEY. Standards in English
MAXWELL. The Observation of Teaching
MCMURRY. How to Study; Special Method in Language
SANDWICH. How to Study and What to Study

SHERIDAN. Speaking and Writing English
STRAYER. The Teaching Process
STRAYER and NORSEWORTHY. How to Teach
SUZZALO. The Teaching of Spelling
TRABUE. Supplementing the Hillegas Scale (Teachers College, Columbia)
WHITNEY. The Socialized Recitation
WOODBURY. Dramatization in the Grammar Grades
WOOLLEY. Handbook of Composition

A MANUAL IN ELEMENTARY ENGLISH

ORAL COMPOSITION

To the child of to-day, a "composition" no longer means the product of wearied brain and ink-bespattered fingers presented for the teacher's criticism every Friday. It is much more likely to mean a talk on some interesting topic with the other members of the class as audience and critics. Oral composition has won the place of first importance in the English class.

This is as it should be, but the teaching of composition still presents difficulties. Too frequently the oral composition is an artificial process, stiff and formal, which tortures the self-conscious child and makes the forward child too self-assured. Oral composition should be a natural process. Talking is the most natural thing in the world for the normal child. It is only when the artificial element of "making a speech" is introduced that talking becomes a bugbear rather than a pleasure.

To make oral composition a natural thing, the conditions of ordinary conversation should be observed as far as possible in the classroom. There must be some one to talk to and something to talk about. The class becomes the audience. Every pupil should be made to feel that his classmates and the teacher are really interested in what he has to tell them.

No one can talk well unless he has something to say. Providing something to talk about is the most important and the most difficult part of teaching oral composition.

If the teacher is beginning work in a new school, she may find that a good way to begin oral work and to get acquainted with her class is to talk with them about the town, the school, or last year's work. They will usually be glad to volunteer information on subjects on which they feel they are authorities. Other topics for discussion will occur to the teacher, subjects which are taken from the daily life of the pupils, subjects on which there can be a variety of opinions. Plans for school parties or exhibitions, discussions of games, vacation plans, interesting personal experiences, or current events, all these are good subjects for conversation.

Class Projects give the best of opportunities for good work in oral composition. Informal class discussion should always form a large part of the preparatory work for a project. Genuine interest in the problem at hand makes the oral work natural and spontaneous. Many projects are suggested in the text of HODGE and LEE'S ELEMENTARY ENGLISH. For example:

A class composition book, page 167
The Better English Club, pages 263, 313, 339
Keeping a diary, page 218
Helping the postman, page 26
Giving a play, pages 91, 111, 204, 226, 303, 322, 340, 345, 365
Planning a clean-up day, page 147
Publishing a school paper, page 306
A flag day program, page 343
A class picture-book, page 359
A health campaign, page 362
A thrift club, page 368

Special attention is called to the last three projects (pages 359–379). These Class Projects form an excellent method of reviewing the year's work in oral and written composition and in corrective English.

Other suitable projects will occur to the teacher. The

following suggestions may be helpful in planning activities that call for class discussions, reports, talks, and stories.

A class party
An exhibition of things children can make (See page 122 of the MANUAL.)
A story program (See page 101 of the MANUAL.)
Making health posters
A Safety First campaign
Helping the Red Cross
Finding out about local history
Making a "Visit our Town" booklet
Visiting a place of local interest
A Better English campaign
Planning a school garden
Programs for special occasions
A boy or girl scout program
Making collections of flowers, stamps, minerals, photographs, etc.
Planning an imaginary journey
Exchanging letters, postcards, and souvenirs with school children in other towns

Preparing for written composition work gives a good opportunity for oral work. There should always be a close relationship between the two. Talking things over with other people clarifies one's thoughts on a subject. Class discussion may center in making a coöperative outline, to be placed on the board and used for written work. The discussion of a large subject may bring out different phases and different methods of approach which may be used by the class in writing. In the HODGE and LEE text almost every written composition is preceded by suggestions for oral work.

The first oral work during the year should be informal class discussion. The teacher should converse with the class at first as she would with any group of people, drawing out the more backward members and tactfully suppressing those who are inclined to be talkative. It is undoubtedly highly

desirable to be able to make an impromptu address or an after-dinner speech, but it is much more valuable to be able to join in a discussion intelligently and to take one's part in conversation. It is this ability that pupils will need most.

Although the first few lessons should be informal conversations, pupils should very soon become accustomed to giving their talks from the front of the room. The ability to face one's companions and to speak easily and clearly is well worth cultivating. Speaking on one's feet develops self-confidence and poise. The normal person shrinks from it, however, unless he is used to it. A class which has not been trained in the practice should not be forced to it too suddenly.

The transition from the informal conversations to the more formal class talks may be made in several ways. Perhaps during a discussion a pupil may volunteer something which he has read or experienced. The teacher may suggest quickly, "That sounds interesting. Won't you come down front and tell it so that we can all hear?" For the next assignment, every one may be asked to prepare something interesting enough to be told in front of the class. Thus facing the class becomes a privilege.

With an audience to whom to talk and something to say, one thing only remains — how to say it. That is the aim of the work in oral composition. Here the lessons on the outline and on how to begin and end paragraphs will be found most helpful. There should be constant emphasis on the elimination of speech defects, on clear enunciation, and on correct pronunciation. There should also be a conscious effort to increase the vocabulary and definite attempts at improving sentence structure. The coöperation of the class in giving helpful criticism will be found the best aid in bringing about good results. Corrective English is, of course, a large part of oral work. This will, however, be discussed more fully in another section of the MANUAL. Oral compo-

sition must be a matter of constant practice. It is only by patient and enthusiastic efforts that the best results can be obtained.

Dramatization is an excellent form of natural, unforced oral composition. It is especially valuable in the lower grades. It may be used in connection with the literary work of the grade, in history classes, in Safety First drills, in demonstrations of First Aid work, in imaginary conversations, in discussions of courtesy.

Many suggestions for dramatization are found in the text of HODGE and LEE, BOOK ONE, and in this MANUAL. Care should be taken to keep all dramatizing as simple as possible, and to give every child in the class a share in the play — in planning the play, costumes, or stage setting, or in acting or criticising. Detailed suggestions for dramatizing will be found in the Lesson Helps in this MANUAL.

WRITTEN COMPOSITION

With the modern emphasis on oral composition, written work has become less important, especially in the lower grades. Written compositions have, however, the advantage of teaching the pupil to express himself clearly in writing, an ability he will need throughout his school course since written examinations are given in almost every subject. Letter writing, too, is a most important form of written composition and will be discussed more fully on pages 17–23 of the MANUAL.

While the majority of the class will need oral work more than written, the teacher must remember that a class will usually have at least one boy or girl who has a genuine interest in writing. She will, of course, do everything she can to help this fortunate one to put his thoughts on paper. Oftentimes a child, poor in composition in the lower grades where the work is largely oral, does excellent work in the written

work of the higher grades. Any facility of expression or imaginative touch should be noted and commended.

Written compositions should be preceded by oral work in almost every case. Definite suggestions for oral preparation are given in the text of ELEMENTARY ENGLISH, BOOK ONE, and in the MANUAL.

Neatness and legibility should be insisted upon. The teacher should provide at the beginning of the year a definite form for written work and should insist upon its observance.

The inexperienced teacher needs a word of warning about the correction of written compositions. Much of the time spent in marking or correcting errors is time lost. Pupils do not pay much attention to the errors thus corrected, and the teacher could use the time to much better advantage in the preparation of another lesson.

There are several methods of saving time and getting good results in this matter of correcting papers. The teacher may glance through a set of papers, noting the general type of error. She may then mention the error to the pupils next day or give the class a drill which emphasizes the correct form.

She may choose from the set two or three papers which are exceptionally good. These may be exhibited on the bulletin board, copied on the blackboard, or read aloud to the class. A discussion of the good points of these papers helps to establish standards by which pupils may criticize their own work. It is seldom wise to exhibit specimens of poor work.

Letting pupils correct their own papers in class under supervision is also helpful to the teacher and to the pupils. An error which a pupil finds and corrects for himself makes more impression on his mind, than a half-dozen which the teacher finds and corrects for him.

Pupils may also occasionally exchange papers for correc-

tion. Pupils who have done good work in a lesson may be allowed to correct the papers of the rest of the class.

A definite scheme of marking errors should be followed and should be carefully explained to the pupils, whether the work of correction is done by teacher or pupils.

It is a useful plan to have the class keep written compositions and dictation exercises in notebooks so that pupils may see their own progress.

LETTER WRITING

The mail carrier is one of the most familiar and most interesting figures of the child's daily life. "Watching for the postman" is a favorite occupation. An interest in the writing of letters can be aroused by telling the children something about the postal system of our country. An account of the history of the postal service and the work of the post office department can be found in any good civics textbook and should be simplified for the use of the grade to which it is presented.

Some of the picturesque facts about the history and work of the post office can be brought out. The old post roads and the post riders are topics which always interest children, especially when a comparison is made between the old methods of delivery and those of to-day. The work of Benjamin Franklin as Postmaster General, the growth of the postal service after the steamship and railway lines had been established, the beginning of the rural free delivery and parcel post systems, all these form interesting topics for discussion.

Boys who collect stamps will be interested in an account of the different kinds of postage stamps used in our country. Perhaps some one will lend a collection of United States stamps for the class to see.

The actual work which takes place behind the scenes in

the post office is extremely interesting to children. The sorting and weighing of mail, the cancellation of stamps, and the work on the mail trains, are all fascinating topics in themselves, and in addition furnish opportunity to emphasize the need for careful addressing, and the reasons for the letter forms. Children who are told that post offices of the United States handle 20 billion pieces of mail every year will understand the need for clearly and correctly addressed envelopes. The sorting of the mail into various classes and the sorting of the letters brings out the reason for writing in full the name of the person and the name of the town and state. Children will easily see that incomplete addresses, or addresses written in some peculiar form, will delay the delivery of the letter. The work of the dead letter office in tracing letters that are incorrectly addressed may be described.

Perhaps the local postmaster can be persuaded to give the children a talk about sorting mail. Ask him to emphasize the need for such things as the correct form of the address, the correct placing of the stamp, writing the sender's name and address, sealing the letter, and wrapping packages securely.

Some of the following facts may be interesting in connection with a study of letter writing:

The Post Office Department spends $600,000,000 annually. In every single hour of the twenty-four, 1,400,000 letters are mailed; in every day of the 365, 33,000,000 letters are sent; during this year more than 12,000,000,000 letters will be handled. Fourteen billion postage stamps, 1,250,000,000 postal cards, and 2,750,000,000 stamped envelopes are sold every year.

More than 326,000 postal workers are daily engaged serving the 110,000,000 people, or one postal worker for every 337 persons.

The postal establishment operates its railway-mail service over rail trackage long enough to encircle the earth ten times. Forty-three thousand rural carriers go out every morning, serving six and

one-half million families, and before sundown every day travel 1,170,000 miles—a total of 353,000,000 miles a year over the highways of the country.

We use 800,000 miles of twine every year tying the packages of letters, enough twine to encircle the earth thirty-two times. Every year 6,500,000 pounds of paper are used in manufacturing postal cards alone. Debts totaling $1,500,000,000 are paid through the Post Office Department annually, with 150,000,000 money orders. There are 500,000 depositors in the Postal Savings, a larger number than in any banking institution in the world.

There is twice as much business done in the post office in New York City as in the entire Dominion of Canada. An average of more than 250,000 letters every day in the New York City Post Office alone are re-addressed from city directories; 19,000,000 letters every year go to the dead letter office. Think of the cost which those services bring to the tax-payers because of the carelessness of the public in addressing.

The Parcel Post is the greatest express company in the world, and in a year handles more than 2,500,000,000 packages.

Letters are the most important form of written composition to be taught in the schools, because the average person after leaving school does little other writing. Letters are, therefore, the most real of all written assignments, and every effort should be made to avoid artificiality and to make letters as true to the conditions of everyday life as possible.

Remember first of all that letter writing, like all personal relationships, consists of *giving* and *receiving*. Letters that are never answered are not a natural form of expression. Writing a letter where no answer is forthcoming is like dropping a penny into a slot machine that doesn't work. To make letters real and interesting, see that as many of the children's letters as possible receive an answer.

This may be accomplished in several ways. The class may be divided into two groups, one to write the letters, the other to answer them. If the class writes a letter to some one outside the school, the teacher may write a note

to accompany it, requesting an answer addressed to the class. A mothers' meeting or a meeting of a Parent–Teachers' Association might give the teacher an opportunity to arouse the parents' interest in the children's letters.

Whenever possible, letters should be written for and about actual occasions. Letters based on imaginary situations have their place, but letters written about the real happenings of the classroom or playtime have a much more vital interest. The following suggestions are, therefore, not meant to be followed literally, but are merely suggestive of the sort of situation that may be utilized for letter writing assignments. One situation usually calls for several letters.

1. The boys of the class are to have a baseball game on Saturday. They may write letters inviting the girls to attend. They might also ask them to make a banner or write words for a song or yell that could be used at the game. The best of the letters should be chosen to send to the girls.

The girls may answer the letter, accepting the invitation and suggesting colors and a design to be used on the banner, or words for the song.

After the game, the boys may write a letter thanking the girls for their support. The girls' answer may tell why they enjoyed the game.

2. The class has decided to have a nutting party or a picnic. They may write to the farmer whose woods they have selected, asking for permission to gather nuts or to picnic there. They may write to their mothers, telling them what they have decided to have for lunch and asking them to provide it. Perhaps another class and its teacher may receive written invitations to join the excursion. After the party, the class may write a letter to the owner of the woods, thanking him for the use of the grounds. Letters may also be written to absent members of the class, describing the party.

3. Perhaps the teacher has read aloud a certain book which the class has greatly enjoyed. They may write to the town librarian, asking for names of other books by the same author, or they may request that some of these books be purchased for the library. If

the author is living, the class may write to him, telling him how much they have enjoyed the book.

4. It may be possible to arrange with a teacher of the same grade in another school for an exchange of letters between the two classes. In this case, some event may be described, new games may be explained, and programs of entertainments given by the class may be written in an attractive form and sent to the other school. Individual members of the two classes may exchange letters, or a few of the best letters may be chosen to send to the other class.

5. If the class has heard of some particularly good moving picture, such as *Tom Sawyer*, *Anne of Green Gables*, or *Rebecca of Sunnybrook Farm*, they may write a letter asking the manager of a local theatre to show the picture.

6. Courteous notes may be written by the class to request the use of photographs or special articles of interest, such as war souvenirs, which may be owned by the people of the town. Sometimes people may be asked to allow the class to see interesting collections which will be of value in connection with their work in history or geography.

7. In preparing entertainments for any special occasion, the pupils should write letters ordering any decorations that are to be used, such as crepe paper, candles, or material for programs or posters. Perhaps some one who has a large garden may be asked for flowers to decorate the schoolroom. A farmer may be asked to sell some pumpkins for jack-o'-lanterns for a Hallowe'en party. An interesting person may be asked to speak to the class. Remember also that notes of appreciation should be written to him afterwards. An entertainment offers also opportunity for notes of invitation, requests to the local newspaper to make mention of the plans, and vivid descriptions of the great occasion to absent members.

8. In connection with their work in geography, pupils may write letters to the Secretaries of the Chambers of Commerce in various cities asking for information about industries. They may also write to railroad companies for time-tables with maps, or for descriptive circulars.

The writing of business letters begins in the fifth year and continues with increasing emphasis in the sixth year.

The first business letters written by the class should be very simple. Ordering an article described in a catalogue or subscribing to a periodical gives an opportunity for a simple practical letter.

In the sixth year more difficult business letters, such as letters of application, may be taught. The amount of time to be given to this subject depends upon the locality. In some places, some of the pupils leave school and go to work at the end of the sixth grade, and many of them work summers. To such pupils it is vitally important that they be able to write a good business letter, especially a letter of application. The teacher should discuss sympathetically with the pupils not only the writing of the letter of application but the personal interview and the qualifications for which an employer is looking.

In all this work, it is the employer's point of view that should be stressed. In a simple way this important difference between the business letter and ordinary writing may be brought out. The pupils are taught the difference in form between the friendly letter and the business letter; they should also understand the difference in content. In their other writing they have expressed their own ideas and their individual points of view, but as business letter writers they must think always of the reader's point of view and of the action which they wish the reader to take.

In the general class discussion have the pupils imagine they are employers and get them to tell the qualities they would look for in employing a boy or a girl. They will probably give a list something like this:

Neatness
Punctuality
Ability to follow instructions
Intelligence
Politeness
Honesty

Discuss how the employer can be convinced that the applicant possesses these qualities. Of which ones may the writer speak, and which are best left to the people to whom the employer is referred? The writer should not boast. For instance, neatness may be shown by the letter itself and by personal appearance in an interview. Politeness will be shown by the manner in which the applicant talks to the employer. Honesty will be proved by the opinions of the persons who know him.

In taking up the letter of application, discuss:

1. *Appearance.* The letter should be written on plain white paper, in ink, and must be perfect in spelling and punctuation. The writing must be good and the letter itself well placed on the page. A poorly written letter stands little chance of being read.

2. *Opening.* While originality is desirable, it is probably too much to expect from applicants so young; hence the conventional reference to the advertisement is recommended. If the applicant has been told of the position by some friend of the employer, a reference to this friend furnishes a more personal note: "Mr. Brown has told me that you are in need of an errand boy."

3. *The Statements in the Letter.* The letter should state age, education, experience, if any, and references. All statements should be specific. In class discuss carefully: the matter of references; the people whose opinion would be valuable to an employer; permission to use names as references; importance of giving addresses and telephone numbers.

Since positions are seldom filled without personal interviews, it is better to ask for an interview than for the position. It is a good thing to give a telephone number, since it should be made easy for the employer to communicate with the applicant.

CORRECT USAGE

Corrective English is in some respects the most important subject in the elementary school curriculum. It is also one of the most difficult—for the teacher, if not for the pupil. One of the chief reasons for the difficulty is that the teacher has a two-fold task. Here, as in no other subject, must she break down as well as build up. When a child first studies geography, the teacher does not have to labor very vigorously against any preconceived notions about the flatness of the earth. When he is first introduced to arithmetical processes, the teacher does not usually have to struggle against a habit of saying "three and two make six." But when he begins a study of English, the teacher is brought face to face with the indubitable and often unfortunate fact that he has already learned to speak. Frequently he has learned to speak incorrectly, and the teacher is forced to combat diligently and firmly the habits of a lifetime—a small lifetime, it is true, but long enough to gather many "*ain't* and *he don't* habits." Worst of all, she must not only break down these habits established in the child's most formative years, but she must also wage unceasing war against the incorrect expressions which he is hearing every day, and build up a bulwark of defense against the incorrect English of home, street, and playground.

It sounds like a difficult task, but it is not an impossible one. Correct usage may be taught just as any other subject, and in no other subject are one's painstaking efforts better repaid.

Much of the work must necessarily be indefinite. The constant requiring of correct English in the classroom, the persistent correction of everyday errors, the example of the teacher's own speech, and the reading of good literary material—all these are powerful influences towards correct

speaking. But the results show that such indefinite instruction is not enough. If any advance is to be made in corrective work, there must be frequent definite lessons in corrective English.

Such lessons are found in HODGE and LEE'S ELEMENTARY ENGLISH. These lessons have been planned to correct the common errors which children make. Necessarily, in a book planned for schools throughout the country, local errors cannot always be included. Every teacher should keep a list of the expressions commonly misused by her class, and should note the ones which necessitate special drill.

In taking up any lesson in correct usage, the teacher should first decide whether or not the error is a common one in her own class. If it is not, the lesson may be passed over rapidly.

If the error is a common one, the next step is to decide on the nature of the error. This analysis is most important. Why do the children make the error? Is it a matter of pronunciation, as so many spelling errors are? Is it made because of the confusion of two similiar words? Is it a written or a spoken error? Which of several forms is the one for drill? For example, in teaching the forms of the verb *see*, it is well to remember that the forms *I have seen* and *I had seen*, etc., are seldom used incorrectly. No one says *I have saw*. The common error is *I seen*. The form for drill, therefore, is *I saw*. In the same way, it can be seen that *I did* requires more drill than *I have done*. A little careful thought in this direction will save much valuable time and misdirected effort.

If the error is a common one, extra drill may be needed. The additional drill provided in the Lesson Helps in the MANUAL may be used, or the teacher may supply drill according to the suggestions given below.

The nature of the error will, of course, have much weight in deciding on the kind of drill to be provided. If the error

is a spoken one, an abundance of oral drill must be provided. If the error is made only in written work, as in the case of possessives and contractions, no time should be wasted in reading sentences aloud or in other oral drill.

The various kinds of drill usually employed are listed below. If the lesson in the text provides one kind of drill, supplementary work should provide another. The Lesson Helps supply a quantity of additional drills. The following suggestions will help the teacher to add to these drills as may seem necessary.

Forms of Drill in Correct Usage

1. *Fixing the use of correct forms by reading and studying sentences* in which the form is correctly used. The sentences should be simple and of the sort that the pupils use in daily conversation. In addition to being used in the regular lesson, the sentences may be written on the board or printed on cards and placed around the room where the pupils see them constantly. One or two forms for drill may be provided each week.

2. *Supplying the correct form in blanks in sentences* or choosing one of two forms to be used in sentences. This is a useful exercise after the correct form has been fixed. It necessitates distinguishing between correct and incorrect forms, and trains the pupil's judgment. It is valuable in cases where two words are confused, as *may* and *can*, *learn* and *teach*. It serves as an excellent test of the pupil's ability, but should not be used too frequently. Dictation exercises are a useful example of this kind of drill.

3. *Correcting errors in sentences.* This is an exercise which has been overworked and which has the grave danger of placing the incorrect form before the pupil. Pupils do, however, hear and see incorrect forms daily and there is some advantage in being able to recognize them as errors. The best opportunity for this exercise is in connection with

the pupil's own errors. Class criticism of papers, work done at the board, and the criticism of oral compositions offer opportunity for excellent drill in correcting errors.

4. *Making original sentences* using a correct form. This is one of the best kinds of drill because it approximates the natural use of the form. However, the exercise should be made definite. It is not wise to tell a pupil to "make up five sentences using *May I*?" Instead, provide a situation or a subject: "Make up five sentences in which you ask your mother whether you may do something you especially want to do." Questions that call for an answer containing the correct word are also helpful for this exercise. For example, "What did you see on your way to school this morning?" "I *saw* a robin." Considerable ingenuity can be utilized in making these questions interesting and helpful. Avoid using the drill word in the questions. Don't say, "Tell me what you saw this morning." The Lesson Helps suggest numerous drills of this sort.

5. *Playing language games.* The language game is one of the best means of drill for the correction of speech errors, for the reason that the correct expression is used in a simple and natural way. The game should be interesting *as a game.* The child's attention should be focused on what he is playing, not on what he is saying. The expression for drill should be used over and over more or less unconsciously, until it becomes a part of the child's vocabulary, and the habit of using the correct expression is established.

Many language games are provided in the text and in this MANUAL. They may be used in the language period, before school, or in any odd moments that occur. They may be made the reward for work quickly done.

Make special note of any game that emphasizes a point on which the class needs drill. Use it frequently, taking care, however, that the interest of the pupils remains keen. Remember that an attractive name is part of a good game.

6. *Application of grammatical principles.* During the sixth year, when some of the simpler elements of grammar have been studied, the pupil should be taught to apply grammatical principles to everyday speech. Grammar should be taught not for grammar's sake, but for the sake of correct speaking and writing. The application of grammar to correct speaking is easily made, and no opportunity for so doing should be lost. The pupil who knows that *them* can never be an adjective, will know that he cannot say *them books*. The pupil who learns that *lend* is always a verb and never a noun, knows that he cannot say, "May I have the *lend* of a nickel?" If a pupil knows that *I* is the form of the pronoun which is used as subject, he also knows that is not correct to say, "Bill and *me* walked home." He not only knows that these forms are incorrect, but he also knows *why* they are incorrect. Boys and girls are usually logical enough to desire to know the "why" of things. Grammar is the answer to the "why." Grammar taught in this way becomes a means to an end and loses half its drudgery.

PICTURE STUDY

We have all seen the picture contests common to struggling papers and magazines, in which one is requested to name all the things in the picture, and the happy author of the longest list—who incidentally sends in a subscription—will receive a Brazilian diamond pin. Under such circumstances, even the hairs on the dog's back and the butterfly's antennæ are listed. Too often picture study in the grades degenerates into a similar exercise. The children are asked, "What do you see in the picture?" and the lesson becomes a mere cataloguing of objects, important or otherwise. This may train the power of observation, but it adds little to the language content.

Picture study, rightly used, should be a valuable aid to

the language teacher. A picture immediately attracts the children's attention, and this strong interest can be made a powerful stimulus to expression. From their earliest years children like to talk about pictures; and as their interest is not soon exhausted, a picture that appeals to them may be made the basis of several lessons.

One of the most valuable functions of picture studies in the grades is the stimulating of the imagination. Pictures appeal especially to the eye-minded child, whose imagination is kindled by sights. Dr. van Dyke once said that pictures are the windows of the city house, and for the children shut within the four walls they afford glimpses into the world outside, sometimes into other lands. Tell the children this fancy. Make them see that we can find stories in pictures, just as we may stand at a window and weave stories about the passersby.

In taking up a picture for the first time, help the pupils to find the center of interest. This corresponds to finding the topic sentence of a paragraph and prevents the dragging in of irrelevant details. Let the pupils tell what events have led up to the moment represented and what they think is going to happen. Several stories may be suggested, the only restraint being that the children should be led to see that their stories must be consistent with the material given, that is, they must have the element of probability.

After various stories have been given, let the pupils choose the one they like best, work out some conversation, and then dramatize it. A little simple costuming suggested and arranged by themselves helps out the illusion. Let them construct the picture and then make it come alive.

Another interesting exercise is to have each child choose a character he wishes to represent and then tell the story from that character's viewpoint.

The picture may remind the children of interesting experiences in their own lives and furnish topics for other nar-

ratives. Adult appreciation of a picture is often based largely on this power of the picture to evoke memories.

In the upper grades, an attempt may be made to get the children to express the emotion aroused by the picture—to interpret the artist's meaning. This is a subjective experience and valuable as training in self-expression. Later when they stand in picture galleries, they should be able to contribute something more of appreciative comment than the bald statement, "That's a pretty picture."

A Picture Study Lesson: Song Without Words

(Part One, Lesson 36, page 55)

The lesson may begin with this suggestion:

Suppose you had borrowed the little lame prince's traveling carpet, had been whisked many miles away, and put down in one of these houses in the picture. You heard a shouting and rushed to the window. How could you tell that you were not in your own country? (A discussion of the children's costumes may follow this question. Somebody's big brother may have snapshots of French children which can be utilized. The class will notice the little boy's smock, the peculiar head dress, the long trousers, and the tight fitting jacket.—All this to set the scene.)

What do you think the children's names are? (The teacher will have to help by suggesting common French names: Marie, Cosette, Pierre, Jean, etc.) What do you think the children were doing before the geese came walking down the street? Who first thought of making a procession? What did he say to the others? How do you think the geese feel about being followed? If you were listening at the window, what sounds would you hear? Where do you think the geese are going? What do you think will happen when they get farther down the street? What do you think the old man is telling the baby?

Tell a story about this strange procession as if you, an American child, saw it from a window of one of the houses.

Suppose you were one of the children. (Let the pupils choose

their own characters.) Tell the story as you would tell it to your mother at night.

By means of these stories, conversation may be used as the connecting link with dramatization. Dramatization should form a lesson by itself. Several stories about the picture have probably been worked out. Let the children choose the most interesting one. A costumer and stage manager may be chosen. These children may make simple preparations in advance.

The action of the play may start before the moment represented in the picture. Then the scene changes to the picture. Let the stage manager, with suggestions from the pupils as critics, see that this scene corresponds to the picture. Then the story may progress to some interesting conclusion.

No attempt should be made to have the children memorize their parts. Let the conversation and action be spontaneous and original.

After one attempt has been made, have the children suggest improvements and play it again. Bashful children, thus supported by their fellows, will forget to be self-conscious and enter into the sheer fun of the play.

THE TEACHING OF MEMORY SELECTIONS

1. The child's interest in the poem must be aroused so that he will have a desire to make the poem his own by means of memorizing. No one cares about owning a thing unless he sees some use for it or some pleasure to be gained from it. This interest may be aroused by means of pictures,—real pictures or word pictures,—by dramatization, or by supplying a motive for memorizing, such as reciting the poem to the assembled school or to another class, or telling it to his family.

2. The poem should be read first as an intensive reading lesson in appreciation. This first reading should be done

by the teacher. Any unfamiliar words, phrases, or allusions should be explained at this time.

3. The meaning of the poem must be explained so that the child may get the correct and natural order of thought. He will then learn the thought of the poem in the words of the poet and not memorize mere words, meaningless and difficult to recall. This thought sequence may be brought out by questions to be answered by the children in the words of the poem. The entire thought should then be repeated by the teacher. She should use the phrases of the poem, since repetition is the means of memorizing. The fact that it is easier to memorize a poem as a whole than to learn it bit by bit, and line by line, should always be kept in mind. If the poem is very long, two or three stanzas may be considered at a time. These should, however, be a unit in thought.

4. The poem should then be read by the teacher and some of the pupils several times, as a *whole*, with the purpose of bringing out certain thoughts or feelings. One of the pupils may be asked to tell what the poem means. In doing this, he will probably use many words of the poet.

5. The rhyming words and the rhythm may be emphasized to aid in memorizing.

6. An appeal to several senses may be secured by reading the poem, by listening as it is read aloud, by dramatizing its scenes, or by singing it to music. A class may be composed of eye-minded, ear-minded, and motor-minded children, and this multiple sense appeal is most important.

7. The first lesson on the poem should not be continued so long that the class grows weary of it. While the pleasure still lasts, go on to something else. Many of the expressions will stay in the children's minds until the next day, when the thought sequence should again be traced, and the poem re-read until the pupils are able to recite it with the teacher. The selection has been memorized almost unconsciously.

8. When the poem has been memorized in class, don't kill the pleasure and appreciation by a round of recitations of the same poem, one pupil after another reciting, till every one is tired of it. Instill some interest into the recitation of this poem that every one knows by heart. Have a contest to decide who shall recite the poem for another class. Call on a pupil to show the rest of the class just how he pictures the poem. Ask some one who sees it differently to give *his* version.

The memory selections may be considered by the class as numbers on a program which is ready to present to unexpected company at any time. Each selection may be assigned to one pupil, whose special privilege it is to recite the poem for an impromptu entertainment when a mother, a visiting teacher, or the principal comes to the class. The privilege of giving the selection is one eagerly contested for, and the task of deciding who shall "own" it as a recitation for the impromptu program adds interest to the memorizing and reciting. The privilege goes, of course, to the one who gives the best interpretation of the poem. The class should be the judges who make the decision, but the teacher may suggest and explain certain points for criticism, such as clear enunciation, correct pronunciation, posture, and effectiveness of interpretation. Keeping this program in readiness for an occasion also provides a motive for frequent review of the year's memory selections.

Lesson on Memory Selection

"One Little Sandpiper and I" by Celia Thaxter

(Part One, Lesson 86, page 107)

1. In preparation for the poem, talk about the seashore. Perhaps one of the children can tell about a trip to the beach. Show them pictures of the ocean, of waves and rocks and lighthouses. Tell them something about storms at sea and

the need of lighthouses on the rocky coast. Sea shells and wave-worn pebbles may be shown, to bring up a discussion of things that are found on the beach. Tell them about driftwood, where it comes from and the beautiful colors in the driftwood fire. Perhaps some of the pictures will show sea gulls flying over the waves. Tell them about the birds found near the seashore, among them the sandpiper. Describe this little bird, his peculiar tilting walk, the little piping call which gives him his quaint name, and his habit of walking at the very edge of the water.

Tell the children something about Celia Thaxter's life on the Isle of Shoals and how the lonely little girl loved the sea and the beach. Tell them that Celia Thaxter wrote a poem about her little friend, the sandpiper, in which she describes the things they have been talking about. Read the poem aloud, vividly and expressively, with the children's books closed.

Ask for suggestions for illustrating the poem. Pictures of lighthouses, shells, the sandpiper, and ships will immediately be mentioned. When these have been discussed, suggest the making of a booklet. Gray or seagreen paper may be used for the covers. The children can cut out the lighthouses and the sandpiper from black paper and paste them on the cover. Add a few lines to suggest the shore and waves, and an effective picture has been produced. By this time the suggestion that the class learn the poem, before writing it on the four white pages which make the inside of the book, will fall on ready ears.

2. The next step is reading the poem again, appreciatively and intensively. This should be done by the teacher. The class may have their books open to the poem on page 107. The meaning of words such as *sullen, scud, shrouds, close-reefed,* and *wrath* should be explained. Bring out the figures of speech here, such as *the wild waves reach their hands* and *the lighthouses like silent ghosts in misty shrouds.*

3. Trace the thought sequence, in this case a very simple one. Each stanza is a thought unit: the first tells of the child and the sandpiper on the lonely beach; the second gives a picture of the shore; the third shows the friendship between the child and the sandpiper; the last stanza tells what the child says to the bird. Bring out the thought by means of questions. Ask the question, telling the children to read the line that gives the answer. For example:

Question: Where is the scene of the poem?
Answer: A lonely beach. *Across the lonely beach we flit.*
Question: Who is meant by *we*.
Answer: One little sandpiper and I.
Questions: What is the child doing? How does the driftwood look? Something else wants the driftwood, too. What is it? What two wild things are on the beach? Is it high or low tide? Where do the child and the bird wander?

Similiar questions may be asked on the other stanzas. Then trace the thought sequence, somewhat like this:

The girl and the little sandpiper are on the lonely beach. The child is gathering driftwood which has bleached and dried on the beach. The wild waves reach for it, too. It is a stormy day. The waves and the wind are wild and the tide runs high, as the child and one little sandpiper flit up and down the lonely beach together.

The day is dark and stormy. The black clouds move suddenly and swiftly across the sky. The high lighthouses stand out like ghosts in white clothes made of mist and fog. As far as any one can see, the vessels are flying over the water, with the sails close-reefed because the wind is high.

The sandpiper skims along the lonely beach with his sweet, mournful cry. He is not afraid of the child. He is not startled, as most birds would be, when she begins to sing. He knows she would not harm him, so he looks at her fearlessly, because they are firm friends, the little girl and the little sandpiper.

The child looks at the wild sky and sea. She knows that the night will be very stormy. She asks the sandpiper, "Comrade,

where will you be to-night when the furious storm breaks? I shall be comfortable by my bright driftwood fire. What warm shelter will you have? But I know you will be safe even in the angry tempest. For we are both God's children, the little sandpiper and I."

4. After this thought sequence has been repeated several times, read the poem again. Ask one of the children to read the first stanza, telling him to make the beach seem as *lonely* as possible. Ask another to read the second, bringing out the fact that the day is wild and stormy. Another may try to show the friendship between the sandpiper and the child.

5. Call attention to the words that rhyme and to the fact that each stanza ends with practically the same line.

6. Read the poem once more. Then with the book closed, ask the children to repeat it to you. Of course, you must know the poem yourself. Leave the memorizing and proceed with the making of the booklets, referring to the poem whenever possible while cutting out the "lighthouses high" or the "one little sandpiper" as "he skims along." The next day review the lesson; reread the poem as in paragraph 4; retrace the thought sequence; and call for volunteers to repeat the poem. Some of the children may be able to say it. On the following days, repeat the poem and have the children write it from memory until each child has a perfect copy for his booklet.

WORK OF PREVIOUS YEARS

The following outline represents the work which a class will probably have had before beginning ELEMENTARY ENGLISH, BOOK ONE. The teacher should test her class in these points to see how much review work is necessary.

THIRD YEAR STANDARDS

I. Oral Composition

The ability to give a brief oral composition consisting of at least four short related sentences on a familiar topic. The pupil should be able to face the class and to speak audibly and distinctly.

STANDARDS OF ORAL COMPOSITION [1]

These compositions are to be used by the teachers in grading oral work. They are not intended to be used as models.

Fair

MY DOLL

Yesterday when I came home from school I played with my doll. I made a nightgown for my doll. I put it on the doll and put her in bed. Then I knit a cover and put it over her.

(This has individuality, but it is only Fair because it is a bare recounting of actions without any personal comment.)

[1] These standards are taken from *English for Elementary Schools* published by the Board of Education of the City of Chicago.

Excellent

MY DOG AND I

Yesterday I had to stay in. My dog and I were playing hunters. He was the lion and I was the hunter. I had a pole for my gun. I would say "Bang!" and he would fall down. We had lots of fun.

(This shows that the child has "thought through" the incident. He has included the necessary situation and characters and has omitted unnecessary details. The element of imagination is new.)

Superior

MY OLD DOLL

Last Christmas my mother did not buy a new doll for my little sister. She dressed the old doll over. Mother was sure Sister would not know it. Christmas Day came. When my sister saw the newly dressed doll on the table, she cried, "Hello, there, Annie."

(This shows a very good grasp of what the writer has to say. The element of suspense and the subtle expression of the joke distinguish it as a superior composition for this grade.)

II. Written Composition

The ability to write a short original paragraph consisting of at least four related sentences. The writing should be legible, and common words should be correctly spelled. Written work should show ability to recognize the sentence unit.

III. Correct Usage

The habit of using correct English in everyday activities. Errors should be corrected as needed by the class.

By the end of the third year, no child should habitually make these errors:

1. The incorrect use of *am*, *is*, *are*, *was*, *were*.
2. The confusion of the form of *saw* and *seen*, *can* and *may*.
3. The incorrect use of pronouns in such sentences as
   My dog he ran.
   Her and me are going.
4. Double negatives in such sentences as
   I hadn't nothing to do.

IV. Technicalities

A. Capitals
   1. At the beginning of sentence
   2. With proper names of persons and place
   3. With the words *I* and *O*
   4. With the names of days, months, and holidays
   5. With the first word of lines of poetry

B. Punctuation
   1. Period
      a. At end of statement
      b. After initials
      c. After abbreviations
   2. Question mark at end of question
   3. Apostrophe
      a. With possessive singular
      b. With common contractions
   4. Hyphen to separate syllables of word broken at the end of a line

C. Abbreviations
   1. Common titles
   2. Months
   3. Measures

D. Arrangement

1. Heading for written work with name, date, school, etc., according to the custom of the school
2. Margin at the left and right of paper
3. Indention of paragraphs

LESSON HELPS

PART ONE

Lesson 1. This lesson is a conversation lesson and should be kept as simple and natural as possible. Almost every child has been to the zoo or to a circus and will enjoy telling of his own experience. No attempt at formal composition should be made.

Lesson 2. This lesson proceeds from the informal conversation of Lesson 1 to the telling of stories. The lesson is valuable in teaching the child to follow a definite plan. By means of the simplest form of outline, he learns to keep to the subject.

Have the class read the story of Raggles. Call their attention to the words which suggested the story. Remind them of stories they know which might be suggested by similiar groups of words. Nursery rhymes are useful here as they are simple and familiar. Suggest something like this:

> Suppose you wanted to tell the story of a nursery rhyme to your little brother. You might use these groups of words to suggest the story: a boy and girl—a hill—a pail of water—a tumble. What story were you thinking of telling him?

Play a story-telling game. Let each child think of groups of words (not more than five) which suggest a nursery rhyme. The class may guess the rhyme.

After a few minutes of the game, tell them that it is also fun to make up stories of their own from groups of words.

Let some one in the class try one of the stories suggested in the exercises on page 16.

Lesson 3. This lesson is a review of the work of previous years and need not require much time. (See suggestions for Lesson 5.) If the class needs special drill on sentences, one or two of the dictation exercises on page 147 of the MANUAL may be used as supplementary work.

Lesson 4. For this lesson let the class first write groups of words which suggest a story about the elephant.

Lesson 5. Lessons 3 and 5 may be reviewed by a game of "Questions and Answers." This is a variation of the old game of "What is It?" As many pupils as possible should be sent to the blackboard. One pupil should be chosen to think of something for the rest to guess. The pupils at the board each write a question. For example, "Is it in this room?" "Is it alive?" "Is it green?" The pupil who is thinking of "It" walks around the room, writing under each question an answer, "It is in this room." "It is not alive." "It is not green." Of course, he will not reply to a question that lacks a question mark. How would he know it was a question? The class watches for correct punctuation and tries to guess "It." When "It" has been guessed, another set of players should be chosen to go to the board. This game is useful in bringing out the meaning of sentences, and in showing that a question asks something and that a statement gives the answer.

Lessons 6 and 7. If the class needs extra drill in these technicalities, it may be supplied from the exercise on page 147 of the MANUAL. Write the paragraphs on the board, letting the class copy them.

Lessons 8 and 9. As a review of these lessons and Lessons 3 and 5, ask the class to find in their readers examples of

each kind of sentence. This exercise may be varied by contests in finding the sentences.

Lesson 10. The picture may be the subject of an informal conversational lesson, and later may be used as a basis for oral composition. Ask each child to select something in the picture which he thinks is especially interesting. This will focus his attention and keep him from wandering from the subject when he comes to talk. Topics which might be suggested in the conversation and used later are:

1. Differences between their school and ours.
2. The two little girls in the left-hand corner.
3. Difficulties in playing games if we were dressed like these children.
4. How it would seem to wear wooden shoes.

Read carefully the section on picture study, pages 28–31 of the MANUAL.

Lessons 11 and 12. The use of capitals will probably not be new to the pupils. If the class seems weak in this respect, an additional exercise in copying or dictation may be supplied from page 148 of the MANUAL.

Lessons 13 and 14. In addition to informal conversation and story telling such as those in Lessons 1, 2, 4, and 10, one period a week should be devoted to more formal oral composition. Lessons 13 and 14 give the first opportunity for more formal talks. Care should be taken to prevent self-consciousness and artificiality. No child should be forced to talk until he has a real desire to say something. In these first lessons the timid or awkward child should not be urged to talk until he volunteers. The oral exercise in Lesson 13 gives the teacher a good opportunity to select for this first formal work only the best speakers in the class. There are always a few children who are naturally good

speakers. These pupils will probably be among those selected by the class as "good talkers." The speakers will take pride in being chosen by their classmates and will be anxious to do their best. Thus, a high standard for oral work may be given to the class.

The exercise should be preceded by a conversation about the qualities of a good speaker. Attention may be called to such points as a clear voice, good enunciation, and interesting material. The teacher may suggest: "You know we like to hear Fred because he always speaks so that every one can hear him," or "You remember we liked Marjorie's story about the elephant because it was interesting and made us laugh."

Lesson 14 gives an opportunity for the other members of the class to talk. If the oral compositions given by the chosen speakers were successful, several other pupils will be anxious to do as well. Only volunteers should be called on. Each speaker should rise and face the class. A beginning in class criticism should be made. This must be led very skillfully by the teacher so that no one's feelings may be hurt. Criticism must be constructive. Such comments as these are helpful:

Could every one hear Harold's story?
Dorothy's composition was interesting, but she talked rather fast. Could you all understand her?
Why did we all guess which picture Henry was talking about? Was it because he described it so well?
Helen's story about "Spending a Nickel" was funny, wasn't it? Did you understand every word she said?

Call attention to the fact that the best speakers stand erect and face their audience.

Lesson 15. The superfluous use of *and* may be connected with sentence work. Remind the class that capitals and punc-

tuation marks show where written sentences begin and end. Ask how spoken sentences may be identified. Speak three short sentences and ask the class how many sentences they heard. Then repeat the sentences connecting them by *and*. Ask whether they can now tell where each sentence ends. Read aloud the story of a "Funny Mistake" before the children read it. Ask for criticism. The writing of the story in its improved form is a good review of capitals and punctuation.

Lesson 16. See suggestions on Lesson 2. Class criticism of these stories may emphasize avoiding the use of too many *and's*. Pupils now have three definite points to look for in criticising oral compositions: posture, enunciation, use of unnecessary words. Comments on general interest, use of vocabulary, incorrect expressions, etc., should still be made by the teacher, although, influenced by her suggestions, the pupils will also probably begin to look for these things.

Lesson 17. In most classes this will be review work and should be taken up rapidly. In addition to the written exercise, pupils may be given practice in writing the names of the pupils in the class. The pupil writing the neatest list may be chosen to copy it on the board to be used for a record of the week's attendance or of correct spelling lessons.

Lessons 18 and 19. These lessons also are review. The work may be varied by sending as many pupils as possible to the board to write the names of the articles that the teacher holds in her hand. Others should write at their seats or watch for mistakes at the board. *One* article and *more than one* may be shown. Be sure to hold up more than two articles at times so as to avoid the impression which children receive that *plural* means *two*. Suitable articles are pens, pencils, glasses, boxes, flowers, dishes, caps, gloves, pictures, books, matches, brushes.

Do not emphasize the rule in Lesson 19. Drill, instead, on the correct spelling of common words of this class which the pupils will need to use in their written work. Some of these are:

cities	stories	babies
countries	ladies	pennies
families	berries	daisies
valleys	journeys	bodies
turkeys	monkeys	fairies

Lesson 20. The picture on page 36 may be used as a basis for informal conversation followed by more formal compositions. At this time the teacher should begin to check wandering talk and help the children to keep to the subject. After a child has told a long story, ask the class, "Which part of Fred's story did you like best?" Then suggest: "Be ready to tell us your story to-morrow, Fred, leaving out everything but the part about the horse and the apple-cart." Make a few phrase outlines like those in Lessons 2 and 16. Following such a plan helps the child to keep closely to his subject.

Lesson 21. In preparation for this lesson read to the class the opening sentence of three different stories. One of the sentences should be interesting, the others very dull. Ask the class which story they would like to hear.

These sentences may be used as uninteresting beginnings:

A man once walked down a road.
In the year 1876 there lived a poor farmer.
It was a cold day in November.
There was once a little house in the woods.

These sentences may be used as interesting beginnings. The story may be read or told to the class later.

Once upon a time a dreadful thing happened in the town of Hamlin. (*The Pied Piper.*)

Many years ago the people of a town in Italy were called together to hear a wonderful message from their king. (*The Bell of Atri.*)

Ask the class why they chose the story they asked for. Their answers will probably bring out the fact that they wanted to hear what "the dreadful thing" or "the wonderful message" was. If not, call their attention to these words. From this point take up the lesson in the book. Write on the board a few interesting sentences about the picture on page 36. For example:

1. Prince Charlie once gave his little master a great fright.
2. Tom's first horseback ride was a real adventure.
3. Tom's father had promised him a birthday treat.
4. Prince Charlie was a horse that could be trusted.

In the exercise on page 38, call attention to the words in each good beginning sentence which suggest an interesting story:

1. good excuse
2. one of the cleverest tricks
3. ever take me again
4. a dark shadow
5. a sound of rustling
6. the nicest party
7. so many funny things
8. very queer
9. nearly spoiled

Lesson 22. This lesson is a preparation for the heading of letters, to be taken up in the next lesson.

Lesson 23. Read the section on Letter Writing, page 17 of the MANUAL. In teaching this lesson, ask what parts of the letter answer the following questions: Where? When? To whom? From whom?

The letter on page 40 should be copied and written from dictation until the form is fixed, before the original letter in the exercise is attempted. This letter should be simple and should be criticized for form rather than content.

Lesson 24. Bring out the fact that these unnecessary words are generally used because the speaker did not think of what he was going to say before he began. He is trying to gain more time at the expense of his hearers. See that the class is on the watch for *well*, *now*, *why*, etc., in other recitations. At the beginning of the period appoint a committee of two or three to watch for these words. When they hear one of the words used at the beginning of a sentence, they may stand quietly until the speaker repeats his sentence without the unnecessary word.

Lesson 25. The parts of a letter should be taught by the dictation or copying of simple letters. Use the letter on page 148 of the MANUAL or one of the letters written for the exercise on page 40. Practice writing salutations and closings.

Lesson 26. Read the section on Letter Writing, page 17. The postman is a familiar figure to the children, and the study of letter writing offers an excellent opportunity for elementary work in community civics. The class might adopt as its motto in letter writing, "Help the Postman."

Lesson 27. These games are to develop the "sentence sense" and should be repeated frequently. The first game may be varied by having the class write the groups of words as the teacher dictates, putting capitals and periods in their proper places at the beginning and end of every sentence. Papers should be exchanged for correction.

Lesson 28. If additional drill in enunciation is needed, use these exercises:

Where the hazel bank is steepest,
Where the shadow lies the deepest,
Where the clustering nuts fall free,
That's the way for Billy and me.

Any stanza of *A Boy's Song* by James Hogg gives good drill in the pronunciation of *wh* words. Use also the first four lines on page 157 (*The Barefoot Boy.*)

Ring ting! I wish I were a primrose,
A bright yellow primrose, blowing in the spring!
The stooping bough above me,
The wandering bee to love me,
The fern and moss to creep across,
And the elm tree for our king!

The strong young hireling, thinking no wrong, marched along with the throng singing the king's song.

Fly away, fly away, over the sea,
Sun-loving swallow for summer is done,
Come again, come again, come back to me,
Bringing the summer and bringing the sun.

Lesson 29. This poem is a favorite with children because it appeals to their sense of humor. Select the difficult words before the poem is read and teach their meaning. Whenever possible, follow the inductive method, by using the new word in several sentences until the pupils are able to supply a synonym, thus discovering the meaning for themselves. For example:

The train was *approaching* the station.
As I *approached* the house, I saw a light.
I am *approaching* the door.
Do not *approach* the lion's cage.

This drill may be needed with some of the following words:

inclined	squirming	marvel
observation	wondrous	grope
satisfy	quoth	scope
sturdy	resembles	disputed
bawl	deny	opinion

It may be interesting to read to the class the story of *The Gold and Silver Shield* (Henry Beaumont), which illustrates the same human trait as Saxe's poem.[1]

Lesson 30. Remind the class of their motto, "Help the Postman." When the addresses have been written, let the pupils criticize them from this point of view.

Lesson 31. In the majority of classes the use of singular possessives will be review work. If the class is weak on this point, or if the work is new, the lesson may be developed in much the same manner as the lesson on plural possessives which follows.

Lessons 32 and 33. To develop these lessons, the teacher may ask questions which must be answered by sentences using plural possessives. These answers should be written on the board by the teacher. Such questions as the following may be used:

Whose cloakroom is on the right? Whose entrance is on Chestnut Street? Whose playground is behind the schoolhouse? What kind of nests do you find in trees? What kind of eggs can you buy at the grocery?

The answers to these questions should contain some of the following words: *boys'*, *girls'*, *pupils'*, *birds'*, *hens'*. Bring cut the fact that each of these words shows possession by *more than one* person or thing. Ask how the words differ from the possessives the pupils have had before.

Drill intensively on the singular and plural possessives of many common words with regularly formed plurals. A device that is sometimes useful is to draw a line immediately before the apostrophe, as in

boy|'s *boys|'*.

Call attention to the fact that everything on the left-hand side of the apostrophe indicates the *possessor*. If more

[1] This story may be found in the *Merrill Fifth Reader*.

than one boy possesses a ball, the *s* must come on this side of the line. If only one boy owns the ball, the *'s* is on the other side of the line.

For drill on possessives, write on the board a word in its singular form, as *girl*. Let one row give sentences using this form. Change the word to show possession, *girl's*. The second row now gives sentences using this form. The word is then changed to mean more than one; and then to mean more than one and to show possession. Sentences are given to illustrate each form. Let different pupils go to the board to write sentences using the four forms.

Lesson 33. Lesson 32 should be followed by informal composition work with much drill on the formation of the possessives of words with regular plurals. The regular forms must be firmly fixed before the irregular plural possessives are taught.

To develop the possessives of irregular plurals, write the singular form on the board. Let the class form the plurals, and use the plurals in sentences to show possession, the teacher writing the sentences on the board as the class gives them. Ask how these possessive forms differ from others the pupils have learned. Call attention to the device they have used before, which is most helpful here:

man|'s *men|'s*

The possessor is still on the left-hand side of the apostrophe.

Drill should emphasize only common words. If a pupil can write *men's*, *women's*, and *children's* correctly, he will probably have no trouble with irregular plural possessives. The fourth grade is too early for comprehensive drill on irregular plurals.

Lesson 34. Develop this lesson by means of questions similar to those used for Lesson 32. Illustrative sentences are easily obtained from the class because a pupil naturally

speaks of *my* book, *my* dress, *my* pencil. Other people's belongings are *his*, *hers*, *theirs*. These sentences will show that certain words may be used in place of names to show possession. Emphasize the fact that these words are written without any apostrophe. Special drill should be given to *its*, *theirs*, and *hers*.

Lesson 35. In correcting this dictation lesson, count as mistakes only the incorrect uses of capitals and periods. The pupils should regard dictation exercises as a means of testing their own ability. Exercises may be kept in note-books to show improvement.

Lesson 36. Use the plan for this lesson on page 30 of the MANUAL.

Lesson 37. The pupil is by this time accustomed to noting paragraph divisions in his reading matter. Lesson 37 is, however, the first study of the paragraph as a structural unit.

The elementary study of the paragraph may begin with the reproduction of a story which has been read to the class, each part being told by a different pupil. By considering each part as a unit, the children unconsciously learn to recognize natural paragraph divisions.

The story of "The Jackal and His Meat" may be preceded by the story of "The Ant and the Dove." Read the story to the class. Ask one pupil to tell how the dove saved the ant. Ask another to tell how the ant saved the dove. Write the story on the board.

THE ANT AND THE DOVE

One day an ant fell into the river. She was in great danger of being drowned. A dove flying by pitied her and dropped a leaf into the water. The ant climbed upon it and was soon carried safe to shore.

Many days later a hunter passed the tree where the dove was building a nest. The dove did not see him raise his bow and arrow. Just as he was about to shoot, the little ant crept up and bit the hunter on the heel. The arrow flew wide of the mark, and the dove was saved.

Read to the class the story of the jackal. Ask one pupil to tell about the jackal and the fish. Ask another to tell about what happened to the jackal's supper. Open the books. Let a pupil read the whole story. Call attention to the fact that the first pupil's part of the story is told in the first paragraph, and the second part in the second paragraph.

Turn to the story on the board. Ask what each paragraph tells about.

Proceed to the definition of a paragraph and the written exercise.

Lesson 38. Before this lesson is taken up in the book, it may be developed in this way:

Have simple sentences written on slips of paper and passed out to half the class. Each of these sentences should contain the singular name of a person or thing used with *is*. Have the pupils copy these sentences on the board and then write the sentences, changing the name to mean *more than one*. Appoint critics among the pupils at their seats, one critic for each pupil at the board. In corrective oral English they have been drilled from the first grade in the use of *is* and *are* and should detect any errors in these sentences by *sound*. After the correction of any errors, develop the statement that *is* is used in talking about one thing, *are* for more than one. Develop *questions* in the same way, giving slips to the other half of the class. This will be more difficult and, if necessary, additional drill should be given.

In taking up the lesson in the book, emphasize the fact that *you* doesn't change when it means more than one, and

that the same verb is always used with it, *are* in this case. The chief difficulty with *you* lies with the past tense. *You was* is a much more common mistake than *you is* and will receive special attention later. (See Lesson 42.)

Lesson 39. This lesson gives an opportunity for the more formal oral compositions to be provided each week. A committee may be appointed, as in Lesson 24, to watch for superfluous *and's*. Ask each pupil to plan what he is going to say, and to write an interesting beginning sentence.

Lesson 40. For additional interesting letter assignments see page 20 of the MANUAL.

Lesson 41.

Do you like rainy days?
No, I don't.
Tell John not to forget his baseball bat.
Don't forget your bat.
Is Mary as tall as Grace?
No, she isn't.

By use of similar questions or commands, five or six illustrative sentences for this lesson may be secured from the class and may be written on the board by the teacher. Write either contracted or uncontracted form as the children happen to give it, and ask for another way of saying *do not* or *don't, is not* or *isn't.*

Ask the class which form has fewer letters. Tell them that the short forms are *contractions.* Explain the meaning of this word.

Ask how *don't* is made. Develop the fact that when *do* and *not* are written as one word, the *o* is left out of *not* and the apostrophe put in to show that something is omitted. Do the same with *isn't.* Then let the class form the contractions for *would not, could not, had not, was not, has not, does not, are not,* etc.

Aren't and *doesn't* require special attention because of the frequent misspelling.

Take up a few contractions in which other letters besides *o* are omitted: *he's, you're, I've, we're.*

Call attention to the fact that contractions are used in conversation and in writing that is meant to sound like talking. Let the pupils look for contractions in their readers, noting that these words are used where some one is speaking. See who can find and copy the longest list of contractions in five minutes.

Lessons 42 and 43. Develop this lesson by a method similar to the development of *is* and *are.* (See Lesson 38.)

The following game gives additional drill on *you were* and *weren't you.* This is an adaptation of the old game "What's your occupation?" always a favorite with children. One pupil acts out silently before the class something illustrating an occupation. The class tries to guess what he has done by asking questions beginning, "*Weren't you* pretending that *you were*——" For instance:

Weren't you pretending that *you were* a baseball pitcher?
Weren't you pretending that *you were* a street-car conductor?

Lesson 44. Before the poem is read, talk with the class about games they like to play. Ask whether they know any games that can be played sitting still. Have they ever played games on the train, in an automobile, or when they were sick in bed?

After the pupils have described such games, tell them, "We are going to read a poem that tells about a game played by a little boy who had to sit still all the time. Read the poem and see if you can tell what the game was and how it was played."

The poem should first be read *silently* by the pupils, and then the game should be discussed. Later the poem may be

read aloud, first by the teacher and then by one or more pupils as suggested in the Oral Exercise.

The teacher may read or remind the class of Stevenson's *The Land of Counterpane*, which tells of another little boy's make-believe games.

Lessons 45 and 46. *Do* and *does* and *have* and *has* may be developed by a method similar to the one used with *is* and *are*, Lesson 38. *Does* may need special drill on account of spelling difficulties.

The enunciation drill in Part II of the exercise on page 66 may be supplemented by a game called, "Did you?" Every one closes his eyes while one pupil touches something in the room. The class tries to guess what he has touched by asking questions beginning, "Did you——?" Watch carefully for "Didja."

"Dontcha" may be corrected by the game of "Don't you?" One pupil announces, "I am thinking of my favorite color" (or flower or game). The others guess by asking, "Don't you like red?" "Don't you like blue?" etc. The pupil who guesses correctly takes the "thinker's" place. This is a good game for special occasions, such as Christmas and Thanksgiving. "I am thinking of what I want for Christmas." "Don't you want a sled? Don't you want a top?" etc.

Lesson 47. Emphasize interesting beginning sentences in these oral compositions. Make the assignment *definite*. For instance, tell the pupils to prepare a talk about the most interesting animal trick they have ever known or heard about. Or, ask them to tell about the best way to feed and care for a pet animal.

Discuss interesting opening sentences with them. Show, for example, that "I have a gray cat," does not make any one want to hear the rest of the story; but "My gray cat

ought to be in the circus" makes every one eager to hear what the cat can do. Give several good opening sentences about animals as suggestions. For example:

The funniest pet I ever had was a white mouse.
Most people think that rabbits are not clever, but I know better.
Would you think that a dog could learn to play baseball?
My dog Sport is my best playmate.
I spent all Saturday afternoon teaching my dog a new trick.

After each talk has been given, the class should criticize the opening sentence from the point of view of interest.

The teacher may choose to read aloud a good animal story. Suggested books are:

Bigham, M. A., Merry Animal Tales
Kipling, Rudyard, Just-So Stories
Carter, M. H., Stories of Brave Dogs
Miller, O. T., Little Folks in Feathers and Fur

Lesson 48. The model letter may be used for copying or for dictation as a drill on the form and parts of a letter. Additional interesting assignments may be found on page 20 of the Manual.

Lesson 49. The following game is useful in fixing the use of *am not* and *aren't* instead of *ain't.* Play the "make-believe" game described in the poem *One, Two, Three,* (page 63). One pupil pretends to hide. The others ask, "*Aren't you* under the teacher's desk?" "No, I *am not* under the desk." "*Aren't you* behind the door?" "No, I *am not* behind the door," etc.

Isn't may be taught by means of the game called "Going to the Grocery."

Charles: I am going to the grocery to buy something.
Eleanor: Isn't it sugar?
Charles: No, it *isn't* sugar.

Similar games may be played using "Isn't he?" "He isn't." Remember that a name makes a game doubly attractive.

Lesson 50. Tell the story of Pippa very simply. The main facts are as follows and may be elaborated as the teacher desires.

Pippa, a poor little Italian girl, had to work very hard in a silk mill. In all the year she had only one holiday. You can imagine how she looked forward to it for months and months.

When the morning came at last, she was up almost as soon as the sun himself. She put on her best dress and went out to spend the day in the bright sunshine, which she never saw in the dark factory. She skipped gaily along the road, wondering at all the beautiful things around her. They were almost new to Pippa because she saw them so seldom. She was so happy that she made up this little song about them.

(Recite *Pippa's Song*)

All day she wandered happily along the road. All day people heard her merry little song. Tired and discouraged people felt glad and rested. One very wicked man decided not to do the evil deed he had planned. At night Pippa went home to her tiny bare room. She was happy after her holiday, but she never knew how many other people had been made happier and better by her song.

The class should learn to write the poem correctly as well as to recite it. Do not dwell too much on the contractions.

After the class has learned and written the poem, an interesting subject for an oral composition might be "What I Should Do if I Had Only One Holiday."

Lesson 51. The troublesome word, of course, is *doesn't.* Special drill on *he doesn't* may be given by the game "At the Circus" or "At the Zoo".

Tom: I am thinking of an animal I saw at the circus.
Lucy: Doesn't he have a long neck?
Tom: No, he doesn't have a long neck.
John: Doesn't he have a trunk?

Tom: No, he doesn't have a trunk.
Caroline: Doesn't he roar very loud?
Tom: Yes, he roars very loud.
Caroline: Isn't he a lion?
Tom: Yes, he is a lion.

Lesson 52. Finding the thought in a paragraph is the next step in paragraph study. It is a most important step because it leads to the ability to get the thought from the printed page. The pupil who receives careful training in finding the topic of a paragraph is learning how to study. Constant practice in finding the thought should be given in reading lessons, in geography, and in hygiene. The lesson is carefully developed in the book and should be followed by many additional paragraphs for study from this text and from other textbooks. Too much emphasis cannot be laid upon this subject. Other paragraphs suitable for study may be found on pages 26, 27, 53, 107, and on pages 147 and 148 of the MANUAL.

Lesson 53. With most classes the introduction to the study of Longfellow may be made through the story of Hiawatha, which the children have heard and loved in earlier grades. Some of Longfellow's other poems may be read to the class. Make the poet a living personality to the children by anecdotes and by pictures of the poet and his home.

Lesson 54. Read the section on the Teaching of Memory Selections, page 31 of the MANUAL. Before studying the poem, discuss the picture on page 75. With city children it will be necessary to tell the reason for shoeing horses and to describe a blacksmith shop. In the country the children may give the description. In the discussion the teacher should use as many as possible of the new words in the poem, *large and sinewy hands, bellows, heavy sledge, chaff*, etc. When the scene has been set, the poem may be read by the teacher.

Do not forget to tell the children the story of the chair made for the poet from "the spreading chestnut tree", and paid for by the pennies of the school children of Cambridge.

Lesson 55. This lesson is sufficiently developed in the book.

Lesson 56. This lesson is designed to check the tendency of many children to ramble on long after their stories are finished. A good ending sentence is as important as a good beginning, but it follows a somewhat different principle. An opening sentence should suggest something which is to follow. It should tell the more obvious facts. The closing sentence "clinches" the point and, if possible, tells a more startling fact that might not be known to the casual observer. It is as if one began a description of a man with the observation that he was tall, dark, and mysterious-looking and concluded with the comment that he wore inside his coat a detective's badge.

With children it is impossible to generalize on this subject, but they are quick to feel the difference between strong and weak endings. Many examples of good closing sentences should be given to the pupils and they should receive also a great deal of help in making good endings for their own compositions.

In the exercises on page 78, better closing sentences for the paragraphs might be as follows:

1. We have been good friends ever since.
   I used to be afraid of policemen, but I never shall be again.
   Mother says that I never ran away again.

2. We were so hungry that we had to go home early.
   We were all glad that he left us the chocolate cake.
   I suppose he was as hungry as any of us.
   We chased him, but we never saw the chicken sandwiches again.

Additional exercises are as follows:

1. Criticize the ending sentences of stories in readers and children's magazines. Amusing anecdotes in which the point of the story is its conclusion are especially valuable as examples of good endings.

2. Have the pupils bring to class anecdotes with good and poor endings.

3. Suggest one of these topics for a class talk. Work for definite improvement in beginnings and endings.

a. The funniest thing my baby brother ever did.

b. The worst fright I ever had.

c. My biggest surprise.

d. The most interesting animal trick I ever saw.

Lesson 57. This game may be made more definite if one of the pupils who prepared the sentences is chosen as leader. He will announce, "I want to form a sentence about a *dog*. Who has a good beginning word?"

Lesson 58. To make this lesson more interesting, some of the stories of how the months received their names may be told. The following paragraphs may be of value:

The names of the months were given by the Romans, a people of long ago whose language was Latin.

January was named for Janus, one of their gods.

February was named for the festival, *februa*, which took place in that month.

March gets its name from Mars, the blustering Roman god of war.

April comes from a Latin word which means opening. April is the month when spring opens.

May was named in honor of the goddess Maia.

June is from the name of another goddess, Juno.

July and August got their names in a peculiar way. The old Roman year had only ten months. Julius Cæsar added a month, which was called, in his honor, July. Augustus Cæsar added still another month, and from him it was named August.

September comes from a Latin word meaning seventh; but the

two months introduced by the Cæsars made September the ninth month.

October, November, and December come from Latin words meaning eighth, ninth, and tenth, although these months are now the tenth, eleventh, and twelfth.

Lesson 59. If the teacher wishes, this lesson may serve as a starting point for a project consisting of a program prepared by the class. Every real project should begin with the discussion of the pupils' ideas. An informal discussion may precede the writing of the letter. Assign the topic. Let the children think of the subject over-night, and write the letters in class the next day. In order to get as many original ideas as possible, emphasize the fact that each person's idea for a program will be a "secret" until the letters are read in class.

The preparation of the program should bring the language work into correlation with as many subjects of the school curriculum as possible. (See the suggestions about projects, page 12 of the MANUAL.)

Lessons 60 and 61. The point to emphasize in this lesson is *keeping to the subject.* After a thorough review of good beginning and ending sentences, ask each pupil to prepare one of the oral compositions suggested for this lesson. Before these talks are given to the class, discuss Lesson 61 carefully.

Lesson 61 is especially important, not only in language work, but in all subjects. Children are used to the criticism of their elders and become more or less hardened to it. The standards set by parents and teachers too frequently seem unattainable. The criticism of their peers, however, makes a deeper impression and is an incentive toward improvement. Dwell especially on the rules for criticism emphasized on page 82 of the text.

1. *Listen carefully.* Show that listening is a part of every class exercise, just as much as reciting. Let the pupil who has recited

ask the class one or two questions to see whether they have been listening.

2. *Be definite.* Constructive criticism must be required. A spirit of coöperation should prevail. Pupils must be made to see that they can help each other by telling *why* they liked or did not like the story. The teacher can direct the efforts of the class toward constructive criticism by writing on the board definite points for which the class is to watch. These points may be varied from time to time as the needs of the class demand.

3. *Be kind.* A kindly spirit should be assiduously cultivated. Mere fault-finding should never be tolerated, nor should the chance to criticize be considered an opportunity to "get even" for previous adverse critical comments. The criticism of criticisms is helpful.

Lesson 62. These sentences are for drill on the pronunciation of certain commonly used words. If mistakes in these words are not common in the class, substitute other words on which the pupils need drill. Be careful not to emphasize incorrect pronunciations.

Lesson 63. This lesson should help to develop self-conscious criticism. Correlate language work with the spelling lesson. The individual spelling books may be used as the basis for a spelling test. One pupil may choose words from his "First Aid Speller" as a test for the class.

Lesson 64. The common mistake in the verb *see* is the use of *seen* for *saw*. *Saw*, therefore, is the form which drill must emphasize.

A game of "Observation" may be used for additional drill. Let the class look at a picture for one minute. (The picture on page 54 is especially good for this purpose.) See who can name the largest number of persons or objects observed in the picture. "I saw" must be used with every object named. "I saw an old man"; "I saw a baby"; "I saw some geese," etc.

Lesson 65. Read the section on Picture Study, page 28. The story which Uncle Ben tells Tony (Oral Exercise 2) may be begun by the teacher and finished by the class. This introduction may be used:

When I was a little boy, I used to sit all day by the wharves and watch the ships in the harbor. I wondered where they were going, and I longed to see the strange lands far away across the blue water. Sometimes I would help the sailors in loading the cargo and in return they would let me go aboard their ship.

One day I helped an old sailor carry a heavy box. He took me on board and showed me all around the big ship. He let me peep into the kitchen where the sailors' meals were cooked, and he showed me the hammocks in which they slept at night. Everything delighted me, but most of all I wanted to see the captain of the ship.

After awhile the old sailor said I must go ashore. I had not yet seen the captain, so I hid behind a big barrel and waited. For a long time I sat there as still as a mouse. At last I fell sound asleep. Suddenly I was awakened by a deep rumbling sound and a queer motion as if I were in a big swing. I rushed out and saw————

Lesson 66. There are two mistakes to guard against here: *they* for *there* and *was* for *were.* Drill is therefore needed especially on the form *there were.*

This is a good time to review *plurals.* Write on the board the singular form of several words suggested by the class. Change the words to mean more than one. (Include some words ending in *y* and *f.*) Let the pupils use each singular form in a sentence beginning *there was,* and each plural form in a sentence beginning *there were.* Have the sentences written on the board. Erase the *was* and *were* and fill in the blanks, as in the exercise on page 87.

Lesson 67. See the section on Letter Writing, page 17.

Lesson 68. The mistake to guard against is the use of *can* for *may. May* is therefore the form for drill, especially

in the question forms "May I?" "May we?" since children more frequently ask than grant permission.

1. Let the class make their own drill sentences by writing a list of requests commonly made. The class might be divided into two sections: one to prepare requests made in school, the other those made at home. For example, "May I have a pencil?" "May I stay up until half-past eight?" The sentences may be used for oral drill by having the questions asked by one section and answered by the other.

2. Let the class make up a dialogue using *may*. One pupil may be the mother or the teacher. Other children ask permission to do various things.

Lesson 69. Children have a natural interest in words, and this lesson, if skillfully taught, should make them eager to add to their vocabularies.

Start the lesson by talking to the children about variety in the use of words. Ask whether they would like to wear the same suit or dress day after day; whether they would like to eat nothing but bread-and-butter; whether they would like to read the same story over and over again. Bring out the joy of having *new* things. Lead up to the pleasure of using new words, or new names for things.

This is a lesson not merely in synonyms, but in different ways of expressing the same idea. For additional drill, write on the board the opening sentences of several favorite stories. Show how they may be changed for variety and still express the same thought. Call attention to words in the reading lessons which may be added to the pupils' store of words.

Put words on the board and let the class give as many synonyms as possible. The word *synonym*, of course, will not be mentioned. Do not attempt to get shades of meaning. The purpose of this lesson is to show the possibility of variety in the use of words.

Useful and simple synonyms which may be taught are:

big, large, great, huge
rich, wealthy
beautiful, fair, lovely, handsome
ugly, hideous, frightful, homely
anger, wrath, rage
angry, indignant, enraged, furious
weary, tired, worn-out
busy, industrious, active, working
still, quiet, noiseless
difficult, hard, troublesome
strong, hardy, powerful, vigorous, mighty
weak, frail, feeble, delicate

Lessons 70 and 71. Lesson 71 is an excellent one for getting the thought by silent reading. To test the pupil, ask such questions as:

How did the wolf feel when he met the dog? How did the dog get his food? How did the wolf feel about working? What did the dog promise to do? What did the dog and wolf do then? What did the wolf notice about the dog? What was the dog's reply? What did the wolf say?

Encourage the children to answer in the words of the author, as this is an excellent way to enlarge their vocabularies. *Irregular, objection, arrange,* are all words which offer no difficulty in meaning but which are not commonly used by the children.

As a preliminary step to writing the play, have the children tell the story; first, as the wolf might tell it; then, as the dog might tell it. In this way the story will be put into the first person.

The pupils are now ready to dramatize the story. Those at their seats may give suggestions as to the dialogue and action of the two chosen as actors.

The form of writing a play may be noted as a matter of

interest and used as a model throughout the book. The children will see that only conversations and directions are given.

Lesson 72. This game may be varied by the teacher to meet the needs of the class, other verbs being substituted as required.

Lesson 73. Make this lesson a review in addressing envelopes. Use sheets of paper cut and folded like real envelopes.

Lesson 74. The exercise provided for this lesson has as its purpose the fixing of the use of correct forms. This exercise may be supplemented by an exercise which tests ability to distinguish the correct form. For example, "Fill the blanks in the following sentences with *these*, *those*, or *them*." Remember that the common mistake is in the use of *them* for *those* and *these*. *Those* and *these* are therefore the forms for drill.

The following sentences may be written on the board as an exercise:

1. —— are the books I mean.
2. I want some of —— cookies.
3. Whose books are ——— on the desk?
4. Please sharpen —— pencils.
5. —— boys live on our street.
6. Did you tell —— girls that their mother was calling them?
7. —— marbles are the ones I bought at the store.
8. Are —— skates yours? May I borrow ——?
9. May I have —— pictures for my scrapbook?
10. —— are the children I saw yesterday.

Lesson 75. This lesson offers an opportunity to the teacher for drill in the corrective work needed by her own class. Remember constantly that the emphasis must be on the correct forms rather than on the incorrect ones.

It is a good plan for the class to start Correct Usage Books similar to the First-Aid Spellers. The books may be entitled "My Memory Book" or "Things I Must Remember to Say." The children will enjoy making the books and lettering the covers. In these books will be written the correct forms the class has studied. The entries should be made under the teacher's supervision. Whenever the error is repeated, the class should refer to their Memory Books.

Lesson 76. The common mistake in the use of the verb *do* is the use of *I* (we, she, he) *done* instead of *did*. *Did* is therefore the form for drill.

The game of "Seeing the Queen" combines the correct use of *saw* and *did*.

Esther: I went to London and saw the queen.
John: What did she do?
Esther: She did this. (Acts out something; for example, writing, reading, telephoning, mailing a letter, etc.)
John tries to guess what the queen did. If he fails, Esther repeats her statement to Charles, who asks, "What did she do?"

Be sure that *I did* and *Who did it?* are added to the Memory Books.

Lesson 77. The pupils have been familiar with the appearance of quotation marks in their reading, but have probably never called them by name. Let them discover the use of these marks for themselves. Ask every one to take his reader and find a place where some one is talking. Several pupils may read their selections, the class following the reading in the book. Ask, "How did you know that some one was speaking? Can you find on this page any marks which you do not find on page —[1] where no one is talking?" The teacher may continue to select quotations until the children

[1] The teacher should select a page in the reader on which no conversation occurs.

discover that the quotation marks are the sign posts of conversation. Then the name of the marks and their use may be taught. Note, in this preliminary work, the use of the comma when the quotation is a statement.

Write several quotations on the board, using first the form in which the quotation comes at the beginning of the sentence. Teach the use of the capital to begin the quotation by changing these sentences so that "He said," "He asked," etc., precede the quotations.

The exercise on page 98 gives practice in copying quotations. After this exercise, the pupils may write original quotations, working at the board as follows:

The teacher asks Fred a question, which he answers. On the board she writes:

I asked what are you going to do Saturday

Fred said I am going to play ball

Pupils may volunteer to supply the punctuation marks.

After several sentences of this sort, as many pupils as possible should go to the board. The teacher asks questions for pupils to answer. The class, without help, should be able to write the answers:

Gertrude said, "I am ten years old."

Tom said, "I have a pencil in my hand."

Lesson 78. Discuss with the class the circumstances in which the courteous expressions given in the book would be used and the reason for their use. This is a good time to discuss courteous acts as well as courteous speech. Talk about such subjects as courtesy at home, including table manners; courtesy in the schoolroom, including the treatment of visitors; politeness in listening to recitations and in criticizing compositions; and courtesy on the street, including saying, "Good-morning, Miss Hall," taking off one's hat, etc.

Dramatize a conversation similar to the one between Bob

and his mother. Situations for dramatization may be suggested as follows:

1. A visitor comes to our schoolroom.
2. You answer the door bell at your home and meet a caller, who asks to see your mother.
3. You meet on the street an older person, who asks whether your father is at home.
4. You are seated in a crowded car when a lady enters.
5. You are in a strange town and wish to ask the way to the post office.

The class may criticize the actors from the point of view of courtesy.

The written exercise on page 100 should give additional practice in writing quotations.

"I and Dorothy" is a common error and may be guarded against by the following exercise:

Two or more pupils are told to stand. The teacher asks one of them, "Who are standing?" The pupil replies, "Ellen, Martha, and I are standing."

Similar questions are: Who are raising their hands? What pupils live on ——— Street? What pupils are seated on the back seats? What girls have red hair ribbons?

Lesson 79. For drill in correcting the error pointed out in this lesson, use the last exercise described in Lesson 78. Vary the questions to include some for which the answers are "John and me." For example, "Whom did I send to the board? Who sits between you and Edward?" etc.

Lesson 80. For additional interesting assignments see pages 20–21 of the MANUAL.

Lesson 81. In using forms of the verb *go*, the common mistake is in the substitution of the past for the perfect

tenses. Drill must emphasize the correction of *have went*, and *had went*. *Have gone*, *had gone*, *are gone*, etc., are the forms for special drill. Use the following sentences, in which *gone* or *went* are to be supplied:

1. We had ——only a little way when we met an old man.
2. My father has —— to New York.
3. He —— last Monday.
4. My mother has —— with him.
5. It is lonely at home since they —— away.
6. I did not know they were —— until I woke up Monday morning.
7. Nothing seems the same when your mother is ——.
8. I wish they had not ——.
9. I —— to my aunt's house for dinner last night.
10. I have —— there every Friday night for almost a year.

The story of *How Jack Went to Seek his Fortune* [1] may be told to the class, if it is not already familiar. Use the expressions, "He *had not gone* far when he met a dog," and "They *had not gone* far when they met a cat," etc. The class may reproduce the story orally, and three or four pupils may tell it to a second-year class, each pupil telling a part of the story. The more or less unconscious repetition of the phrase *had not gone* is an excellent method of establishing the habit of using the correct form.

Lessons 82 and 83. The language game needs no explanation. It may be used also in Lesson 83 if the teacher desires.

Lesson 84. Mistakes are common in two forms of the verb *come*. *Come* is used for *came*: "He come over to my house yesterday." *Has came* is used for *has come*. *He came* and *he has come* should be noted for the Memory Books.

The exercises in the book will probably give ample drill. If extra drill is desired, use the following paragraph:

[1] This story may be found in the *Merrill Second Reader*.

Supply *came* or *come*.

My little cousin —— to see us last week. He has never —— to visit us before. He —— all alone on the train from Chicago. We all went to the station to meet him when he ——. The train —— in an hour late. Robert —— out on the platform, but he did not see us. We did not know that the train had —— . Robert began to cry because he thought we had not —— to meet him. After a few minutes we —— out on the platform. Father telegraphed to Uncle Ned to tell him that Robert had ——.

Lesson 85. The errors to be corrected in this lesson are, of course, written rather than spoken. Any additional exercises must be written work. Dictation exercises to be corrected by the class afford the best means of drill. Let as many pupils as possible work at the board.

Give the pupils little devices to apply as tests when they are puzzled. For instance:

Their always means *belonging to them*. When in doubt, supply these words for *their*.

Hear is something you do with your ears—h(*ear*).

Two is always a numeral.

To and *too* are more difficult and can be taught only by numerous examples. *To* is the common form and is not often misused. *Too* must be taught in its two most common uses; namely, with the meaning of *also* (I am going too), and in such expressions as *too much*, *too little*, etc.

The dictation exercises on pages 150 and 155 of the MANUAL give additional drill in the use of *their*, *these*, and *two*, *too*, *to*. If these seem too difficult for the class, use the following simple sentences for a drill, following the plan described on page 160 of the text.

to, two, too

1. My sister is going *to* a party.
2. Mother said I might go *too*.

3. I know three little sisters; I think you know them *too*.
4. I have *two* eyes, *two* ears, *two* feet, and *two* hands.
5. I spoke *to two* people on my way *to* school.

hear, here

1. Now is that sad time of the year
   When no flower or leaf is *here*.
2. Daffodils, daffodils, say, do you *hear?*
   Summer is coming and springtime is *here*.
3. I cannot *hear* what you say.
4. Stand *here* where I can see you.
5. Why are you waiting *here*?

there, their

1. Of all the beasts he learned the language,
   Learned *their* names and all *their* secrets.
2. Hark, was *there* ever so merry a note?
3. Down along the rocky shore
   They make *their* home.
4. *There* was a tree down in the wood.
5. *There* are two robins building *their* nest in the tree.

Lesson 86. A plan for teaching *The Sandpiper* will be found on page 33 of the MANUAL.

Lesson 87. Make the exercise on page 110 as definite as possible. For example:

1. Make up two sentences telling about things you can teach your younger brother or sister to do.
2. Make up two sentences telling things your father teaches you to do.
3. Make up sentences about two things you have learned to do in school.
4. Make up two sentences telling about things you would like to learn to do.

Additional drill in the use of the verbs *learn* and *teach* may be provided by the game of "Teacher."

One pupil is chosen as teacher. She faces the class and says "I am going to teach the class. What would you like to learn?"

John: Please teach me geography.

Teacher (to the next pupil): What would you like to learn?

Tom: Please teach me geography and music.

Teacher: What would you like to learn?

Elsie: Please teach me geography, music, and writing.

Each pupil called on repeats the subjects the others have mentioned and adds one of his own. Any one who omits a subject that has been named, who fails to add a new subject, or who uses *learn* or *teach* incorrectly, takes the place of the "teacher" and the game begins again.

The best drill for the use of *said*, instead of *says*, is to be found in the reproduction of any favorite story containing considerable conversation.

Lesson 88. This lesson should be correlated with the work of the arithmetic class.

Lesson 89. This play differs from the play about the dog and the wolf (Lesson 71) in having two scenes instead of one. Help the children to make up the conversation. Tell them that some of the speeches are given in the story and that they may imagine the other things that the characters say.

After considerable class discussion, different pupils may be called on to act their version of the conversation. The best speeches may be chosen by the class to be written on the board. The play in its finished form should contain contributions from as many members of the class as possible. Actors may be chosen and the play may be rehearsed and given before another class. The play might begin thus:

SCENE 1

TIME: Summer
PLACE: A field near the ant's home
CHARACTERS: The ant
Her friend
The grasshopper

The ant's friend: This is a very heavy grain of rice!
The ant: Yes, but think of all the meals it will make next winter. Pull a little harder.
The grasshopper (hopping gaily up to them): How do you do, Mother Ant? Why do you work so hard this fine day?

Lesson 90. The use of the comma with the name of the person addressed is a very common one. Call attention to its use in reading matter. For additional drill use the exercise for copying on page 149 of the MANUAL.

Lesson 91. For additional letter writing assignments see page 20.

Lesson 92. *Well* is the form for special drill. Let the class answer the following questions, using the word *well* in each answer:

1. Is he a good player? He plays *well.*
2. Is he a good writer? He doesn't write *well.*
3. Is he a good runner? He runs *well.*
4. Are they good readers?
5. Is she a good cook?
6. Is he a good swimmer?
7. Is he a good catcher?
8. Is she a good singer?
9. Are they good workers?
10. Are you a good speaker?

For a written exercise, the answers may be written, using *yes* or *no.* For example, "Yes, he writes well." Thus one of the uses of the comma taught in Lesson 90 may be reviewed.

Lesson 93. Although in most classes pupils will not use their own dictionaries until the fifth year, they can be taught the purpose of the dictionary and should be familiar with some of the things that can be found there.

In the fourth year the important thing to be taught about dividing words is the fact that it should be avoided—especially in short words. The best rule is to write all of the word on the next line. Call special attention, however, to words that must *never* in any case be divided. Show by pronunciation that words like *though*, *strength*, and *loved* have only one syllable. Let the class look for divided words in their readers.

Lesson 94. Let pupils who need drill in the use of "I haven't any," instead of "I haven't got none," play this game.

One pupil is blindfolded. One of the other pupils takes in his hand an article which has been decided upon, such as a piece of chalk, a pencil, or an eraser.

Jane (blindfolded): Tom, have you a piece of chalk?
Tom: No, I haven't any.
Jane: Elsie, have you a piece of chalk?
Elsie: No, I haven't any.
Jane: Ned, have you a piece of chalk?
Ned: Yes, I have. (Takes Jane's place.)

Another game ("You can never find it there"), emphasizing the correct use of negatives, is played thus:

Anne goes to the cloakroom. The others hide an object somewhere in the room. Anne returns and hunts for the object. From time to time she may ask different pupils, "Am I near it?" They reply, "You can never find it there," or "Yes, you can find it there." If Anne wishes to "give up," she may say, "I can't find it anywhere" and the game begins again.

Lesson 95. The drill described in the book will probably be sufficient.

Lesson 96. Talk with the class about Longfellow and his poems. Review *The Village Blacksmith* and any other poems with which the class is familiar.

With most classes it will be necessary to describe a windmill and its work. Show as many pictures as possible. Tell about the land of windmills, Holland. Tell the story of Don Quixote and the windmill.

Teach the meaning of the new words by the inductive method as far as possible. See page 49 of the MANUAL.

Lesson 97. Drill in the correct use of *sit* and *set* may be provided by simple dramatization. Ask one pupil to act out the directions which you give. Another pupil tells what the first pupil did. The class writes this sentence on paper. For example:

"Set this vase on the window-sill."
First pupil does as directed.
Second pupil says, "He set the vase on the window-sill."
Class writes what the second pupil said.

Directions:

1. Set this vase on the window-sill.
2. Sit on the front seat.
3. Set the books on the desk.
4. Sit between Mary and Helen.
5. Sit in the fourth seat in the first row.
6. Set the glass on the table.
7. Sit in the teacher's chair.
8. Sit with your best friend.
9. Set the box on the lower shelf.
10. Sit up straight and fold your hands in front of you.

Lesson 98. For drill use one of the dictation exercises on page 152 of the MANUAL.

Lesson 99. Discuss with the class the subject of giving directions clearly. Refer to the rules for courtesy already discussed (Lesson 78). Read the story of John on page 122.

To show the necessity for clearness, try to follow a pupil's directions for finding something in the room. "Dorothy, be ready to tell us exactly where to find the box of scissors." Do exactly what Dorothy tells you to do, nothing more or less. If her directions have not been clear or adequate, the class will see where the difficulty lies.

Let several pupils follow one another's directions. Dramatize the exercise by letting one pupil take the part of a stranger and another the part of the person who gives the directions.

For a written exercise, write a letter giving directions to a person who expects to visit the school. Tell him how to find your classroom.

Lesson 100. If any of the errors given in the lesson are not made by your class, pass them by without calling attention to them. Provide similar sentences for drill, emphasizing the corrective work most needed. Note that all the sentences should be such as the pupils use in their daily speech. This is an excellent time to examine the Memory Books and to review the expressions recorded.

Lesson 101. If desired, the letter suggested as a written exercise for Lesson 99 above may be substituted for this letter.

Lesson 102. Tell the story of the writing of the poem. The poem may be sung instead of being recited. The third stanza may be omitted. Make this a lesson in patriotism.

FOURTH YEAR STANDARDS

I. Oral Composition

The ability to give a brief oral composition consisting of at least five short related sentences on a familiar topic. The pupil should be able to face the class and to speak audibly and distinctly, avoiding the superfluous use of *and*, *so*, and *then*. Oral talks should have a definite beginning, middle, and end.

Standards of Oral Composition [1]

The compositions are to be used by the teachers in grading oral work. They are not intended to be used as models.

Fair

A Day in the Playground

One day my sister and I went to the playground. Just as we were going to get on the swing, a little girl fell out. Then she began to cry. Then my sister said, "She is just scared; she is not hurt."

(This is an advance over Grade III because of the element of suspense and relief. The use of direct discourse marks a step in advance. There is an attempt at subordination, but the repetition of the "then" puts it in the Fair class for this grade.)

Good

My Pet

My pet was a little puppy. He was about six months of age. I liked him because he was smart and did not bite anybody. When

[1] These standards are taken from *English for Elementary Schools*, published by the Board of Education of the City of Chicago.

I came home from school he used to jump upon me and lick my face. I used to feed him three times a day. I raised him until he was about four years of age. Then he was run over by an automobile.

(This is a Good composition for Grade IV because the pupil has told what made his pet different from other dogs. It is not Excellent because of the stilted succession of facts which seem to have occurred to the child one at a time rather than as a whole.)

Excellent

How I Played Tom Sawyer

One day a lady asked me to take some rocks out of her yard. She was going to make a garden. She told me that she would give me a dollar if I would. I wanted to go to the lake that day so I stood and looked at the big job. Pretty soon a crowd of boys came along. They said to me, "Charles, are you going to the lake?" I said, "No, I am having a good time playing cowboy." They said, "How do you play?" "All you have to do is to knock that can off the pole." They began to throw. Pretty soon all of the rocks were out of the yard.

(This is more mature than the Good composition for this grade because it follows a plan through to a successful completion. The direct discourse is used naturally and effectively.)

Superior

When I Had My Picture Taken

Coming home from Sunday School one bright summer day, my mother said, "You must have your picture taken, for you look so nice." She was very proud of me with my white linen dress on, with blue ribbon in the holes of lace around the cuffs and collar. My hair was curled and one curl at the top was tied with a pretty blue ribbon. I was very happy when I got the pictures.

(The merit of this composition is the use of descriptive detail. The writer has observed very closely and has pre-

sented a picture clear enough to be painted. A higher grade Superior pupil would probably have begun with the quotation and would probably have been more subjective.)

II. Written Composition

A. The ability to write a short original paragraph consisting of at least five related sentences. The paragraph form should be closely observed, and the pupil should show the ability to recognize the sentence unit.

B. The ability to write a simple friendly letter, correct in form and interesting in content.

III. Correct Usage

The habit of using correct English in everyday activities. Errors should be corrected as needed by the class. By the end of the fourth year, no child should habitually make these errors:

1. Confusion of *learn* and *teach*, *sit* and *set*.
2. The incorrect use of the forms of common irregular verbs, such as *lend*, *blow*, *burst*, *go*, *shine*, *shake*.
3. The confusion of *well* and *good*.
4. The confusion of *too*, *two*, *to*.
5. The confusion of *them* and *those*.

IV. Technicalities

A. Capitals

1. The use of capitals required at the end of the third grade
2. In the parts of the friendly letter
3. In the addressing of envelopes
4. In the first word of a direct quotation
5. In titles
6. In words referring to the Deity

B. Punctuation

1. The use of marks required at the end of the third grade
2. Marks used in the parts of a letter and in addressing an envelope
3. Quotation marks
4. Comma
   - *a.* With direct quotations
   - *b.* After *yes* and *no*
   - *c.* With the name of a person addressed
   - *d.* In a series
5. Apostrophe
   - *a.* In plural possessives
   - *b.* In contractions

C. Abbreviations

1. Common titles
2. Others as needed by the class

D. Arrangement

1. Form of written compositions as required at the end of the third year
2. The form of a friendly letter
3. The addressing of an envelope

PART TWO

Lesson 1. This first lesson of the year gives a good opportunity for the teacher to measure the ability of the class in oral self-expression. The story lends itself admirably to reproduction and may also serve as a basis for personal adventure stories. In testing the pupil's ability, the teacher must not set too high a standard. A beginning fifth-year class should be judged by the standards set for the end of the fourth year rather than by the standards of the fifth-year class with which the teacher has probably been working during the previous term.

Lesson 2. This lesson should test the knowledge of technicalities studied during the previous year. Lessons 1 and 2 should give the teacher some idea of the points she must stress during the term.

Lesson 3. The study of the picture should be an informal conversation leading up to Lesson 4.

Lesson 4. Practice in telling a story from a simple outline helps the child to keep to his subject, and serves as a beginning of the more formal outline work which is an important part of this year's work.

Tell the pupils that they can make their talks more interesting by exhibiting the articles they have made. Pictures or diagrams may be drawn on the board to illustrate the talks.

Lesson 5. Pupils have already learned to select the thought or topic in a paragraph. This lesson teaches the

new term, *topic sentence.* Practice in finding the thought in a paragraph is most important in every school subject and should not be confined to the English class.

In studying this paragraph, bring out the fact that *many of the forest people* is a phrase which is explained by the whole paragraph. *Song birds, frogs, turtles,* and *chipmunks* are all *forest people. Go to sleep* is explained by *in the banks and bottom of the pond, under the water, in comfortable burrows.* Help the pupils to discover for themselves that the first sentence is the topic sentence. In the oral exercises show, by questions similar to those on page 132, that the first sentence in each paragraph is the topic sentence. For the present use only paragraphs in which the topic is stated at the beginning. Show that *try to open the door of his cage* is explained by the first paragraph, and that the *most beautiful palace* is explained by the second paragraph. A plan of the second paragraph may be written on the board. Ask the class to name the things that made the palace beautiful.

Topic sentence: It was the *most beautiful palace* in the world.

1. The halls
2. The floors
3. The walls
4. The ceiling
5. The things which made it seem like summer

Other simple paragraphs for the study of the topic sentence may be found on pages 149, 150, and 152 of the MANUAL.

Lesson 6. Before the books are opened, talk with the class about birds. Make lists of birds the pupils know. Ask what birds do for us. Ask what we can do for the birds. Read or tell the story of *The Birds of Killingworth* by Longfellow. Open the books. Read the paragraph about the Norwegian custom. Call attention to the topic sentence.

For the oral compositions, suggest two topic sentences,

half the class preparing each topic. Remind the pupils that the paragraph should explain the topic sentence. The two sets of paragraphs will, therefore, tell different things.

1. Birds ought to be protected *because they help us in many ways.*
2. There are *many things we can do* for our friends the birds.

The parts of the sentences to be explained are in italics. Call for class criticism of the talks from this viewpoint: did the paragraph explain the topic sentence?

Lesson 7. Make this first letter-writing lesson of the year a test of form by dictating the model letter. Correct the exercises carefully, calling attention to mistakes in form.

For suggestions on the general subject of letter writing, see pages 17–23.

Lesson 8. Let the class examine one of their textbooks. See who can first find the answers to these questions:

1. What is the name of the book? In how many places can you find the title?
2. Who wrote the book? Where did you find the author's name?
3. How many chapters (or lessons) are there in the book? Find the answer to this question in two ways.
4. How many pages does the book contain?

Choose a certain picture, topic, or chapter in the book. Let the class see who can find it first by turning over the pages. Then say, "We are going to learn how to find things much more quickly and easily." Turn to page 136 of Hodge and Lee's Elementary English. Read the first paragraph quickly. Tell the class to find the table of contents and the index of the textbook they are examining.

Ask the class to read the second paragraph on page 136 carefully so that they will be able to explain the use of the

table of contents with reference to the other textbook. Do the same with the paragraph about the index.

Select several topics which the pupils can look up quickly and easily in the index and contents. Repeat this exercise at frequent intervals, as it is excellent preparation for work with the dictionary.

Lesson 9. This game aims to fix the habit of using *it isn't* instead of *it ain't*. For suggestions as to the use of language games, see page 27 of the MANUAL.

Lesson 10. Help the class to plan interesting beginning and ending sentences as suggested in the MANUAL for Lessons 21, 47, and 56, Part One. For class criticism watch for the following things. One row may be appointed as a committee to criticize each of these points.

1. Good posture
2. Interesting beginning
3. Clear enunciation
4. Unnecessary words
5. Correct speaking
6. Keeping to the subject
7. Good ending

Lesson 11. *A* and *an* are usually correctly used, except in writing. Pupils need only to have their attention called to the difference that they are accustomed to make in speaking.

Write on the board this riddle, "On the Vowels":

We are little airy creatures,
All of different voice and features,
One of us in *glass* is set,
One of us you'll find in *jet*.
T'other you may see in *tin*,
And the fourth a *box* within.
If the fifth you should *pursue*,
It can never fly from you.

After discussing the riddle, write on the board the vowels *a*, *e*, *i*, *o*, and *u*, and a noun beginning with each vowel:

apple elm tree ice-cream soda olive umbrella

Let the pupils make up sentences using these words with *an*. Write a sentence under each word:

I have an apple.
There is an elm tree.
I ordered an ice-cream soda.
Please take an olive.
May I borrow an umbrella?

Let the pupils supply a descriptive word beginning with a consonant before each of the vowel words:

I have a red apple.
There is a tall elm tree.
I ordered chocolate ice-cream soda.
Please take a ripe olive.
May I borrow a black umbrella?

Ask what other change was made in each sentence. Write the changed sentence on the board.

Open the books. The first five sentences at the beginning of the lesson reverse the exercise the pupils have just completed. Read these five sentences, omitting the descriptive words, *aged*, *east*, *idle*, *old*, and *unkind*. By this time the class will be able to answer the question in sentence 6.

Call attention to words beginning with *h* and *u* which seem like exceptions to the rules. Be sure that the pupils see the difference in sound between *hill* and *hour;* between *uniform* and *umbrella;* between *useful* and *ugly*.

Lesson 12. This lesson is sufficiently developed in the text. The rule for the use of capitals should be, "The first word and all important words of a title should begin with

capitals." Apply the rule to the titles of the pupils' written compositions.

Lesson 13. The three stanzas are like paragraphs. Each has a thought or topic:

1. Where we are going.
2. Where we have been.
3. What we are planning to do at home.

Teach the meaning of difficult words by the inductive method wherever possible. Words which may need explanation are *blithe, merry, gale, dusky.* All of these are good for synonym work.

The dramatization suggested on page 142 should be simple and informal. Let several groups of pupils act out their ideas. Let the class choose the best conversation.

Lesson 14. This lesson gives an opportunity for letter writing and for a review of capitals as used in titles.

Lesson 15. For suggestions on Picture Study, read carefully pages 28–31 of the MANUAL.

Lesson 16. This lesson continues the study of outlining begun in the simple phrase outlines of the previous year and in the plan for a composition in Lesson 4. Make the pupils see the purpose of the outline. Emphasize the fact that the outline *precedes* the composition. It is the framework on which the composition, oral or written, is built. Too often, from frequent practice in outlining paragraphs in reading matter, pupils get the idea that the outline is something made after the paragraph has been written. The outline has its use as a test for orderliness of thought and as a means of finding the thought, but at this time its chief importance is as an aid to clear thinking and careful planning.

Plan many paragraphs with the class, using the out-

line form. The coöperative outline has great possibilities. Announce the subject and limit it by discussing different phases of the subject and choosing a topic sentence. Then discuss the points to be taken up and list them on the board. In this exercise the entire class may write the paragraph. Let the pupils test their own paragraphs by reference to the outline.

Too much emphasis cannot be laid on the necessity for limiting the subject to a single phase. Children are far too much inclined to generalize, to spread their talk out over a large subject. The first step in developing the "paragraph sense" is to train children to pick out a *single point* which is interesting. The topic sentences suggested in the text have been chosen with this in mind, but the teacher herself can best assist her own class in finding the single interesting phase of a subject. The following suggestions may prove helpful:

1. General subject: Our schoolhouse
2. Limiting the subject: What will you describe? Your classroom? The assembly hall? The playground? Suppose you choose the playground. What will you tell about it? What do you play there? What does the playground seem like when all the pupils are at play? How does it look in schooltime or on Sundays? Do you think the playground should be used more than it is? Can the girls play there as much as the boys?
3. Suggested topic sentences:
    1. Our school playground is the best place in town to play games.
    2. Our school playground is the noisiest place on the street during the noon hour.
    3. During schooltime our playground is practically deserted.
    4. Our school playground should be used on Saturdays as well as school days.

Lessons 17 and 18. These lessons may serve as the starting point for a "Clean-Up Day" project in which language, civics, and hygiene are correlated. The project may include

some of the topics in the following list and may be worked out by a plan similar to the Class Projects in the text. (See pages 359–372. See also the suggestions for projects in the MANUAL, page 12.)

1. A letter to the local health board, asking to have rubbish collected after it has been gathered.
2. A letter to the parents or to the principal telling of the plans for a "Clean-Up Day."
3. "Don'ts" for a clean town. (A list of rules, affording practice in the use of *don't* instead of *doesn't*.)
4. Clean-Up Day Stories. (Use those suggested in Lesson 39, page 174.)
5. Writing a report of the work done for the school paper or the town paper.

Lesson 19. The most common mistake is the use of the various forms of the verb *lie*. The best results will be obtained if *lie* is thoroughly taught in all its forms before this lesson is taken up. Several days should intervene before *lay* is taught. Lesson 19 should be used as a test in the use of the two words.

Guard especially against errors in the use of the past tense of *lie* and the *ing* form. Let the pupils give original sentences using *is lying*, *are lying*, *lay*, *have lain*, etc. Make the directions *definite*. Some of these suggestions may be helpful toward this end:

1. Give three sentences about the things on my desk. Use *is lying* or *are lying* in each sentence.
2. Make up sentences using these pairs of words and the form of the word *lie* that shows present time (*lie*, *lies*, *is lying*, *are lying*):

baby—cradle	dog—rug
shoes—floor	pencils—desk
cap–table	pocketbook—sidewalk

3. Change the sentences from the present to past time (change *lie* and *is lying* to *lay*).

4. Make up sentences using these groups of words, with *has lain* or *have lain:*

bed—all night	dog—all the morning
sand—all day	rubbers—since last night
leaves—all the winter	cap—since yesterday

The verb *lay* may be treated in a similar manner. Put the emphasis on the *meanings* of the two words.

Lesson 20. Correct this dictation lesson for capitals and periods. Do not call attention to commas.

Lesson 21. Paucity of vocabulary is most keenly felt in describing people or things. The aim of this lesson is to add to the pupils' store of adjectives. Have the pupils make lists of good descriptive words from their readers. The "Who's Who?" game described on page 288 of the text may be played. Be careful to avoid unpleasant personalities.

Lesson 22. This lesson takes up outlining from another point of view, emphasizing the outline as an aid in finding the thought in reading material. The lesson should be supplemented by the outlining of many paragraphs selected from other textbooks and reading matter. Paragraphs for this purpose may be found in the MANUAL on pages 148-153.

Call attention to the fact that selecting the topic sentences is the most important step in finding the thought in the paragraphs. Show the pupils that the next step in thought-getting is to find the plan that the writer had in mind before the paragraphs were written.

The exercise in choosing a title is a valuable means of testing whether pupils have gained the thought of the whole passage. Pupils will readily see that "How Much Mail is Sent Each Year" applies only to a very small part of the selection. "The Work of the Post Office Department" is probably the most suitable title, although one or two of the others are also appropriate.

Teach the form of the outline with topics and subtopics by the exercise in copying.

Lesson 23. Drill in the use of these words may take the form of simple dramatization. Let the pupils act out these directions given by the teacher or by one of the class:

1. Bring me that book.
2. Take that book to Mary.
3. Bring those papers to the desk.
4. Take them to the back of the room.
5. Stand between John and Tom.
6. Put that book between your arithmetic and your geography.
7. Divide the piece of chalk among three girls.
8. Tell those three girls not to quarrel among themselves.
9. Let Mary have a pencil.
10. Get a pencil from the box.
11. Take a pen in your hand. Tell me what you have.
12. Let Dorothy have a book. Tell me what she has.

After the pupil has followed the direction, another pupil may tell what he did. "He *brought* you the book." "He *took* the book to Mary." "Mary *has* a pencil," etc. This gives drill in the past as well as the present forms.

Lesson 24. Tell the class something about Whittier's life and read one or two of his other poems. *In School Days* and the *Corn Song* are the ones they will probably most enjoy. Make the poet a real personality by means of pictures and anecdotes.

The Barefoot Boy is, of course, too long to memorize as a whole. Let the pupils select the parts they like best for this purpose. (Read carefully the section on the Teaching of Memory Selections, pages 31–36.)

Lesson 25. This exercise may be repeated as often as seems necessary.

Lessons 26 and 27. If possible, at the time this letter is studied, have the class write real letters which will be mailed. For suggestions see page 20 of the MANUAL.

Lesson 28. The distinction between possessives and contractions is a difficult one for many children and requires an abundance of careful drill.

Remind the pupils that a contraction can be recognized by substituting the uncontracted form *you are* for *you're*, *it is* for *it's*, etc. Since the error is a written one, dictation exercises are useful. *It's* and *its* require special drill. Use the following exercise:

It's an exciting time at our house now, for *it's* almost Christmas. My brother and I are wondering what our presents will be. I want a doll that opens and shuts *its* eyes. I hope *its* hair will be golden and *its* eyes blue. Jimmy wants a new drum. He wants *its* top to be made of skin like a real drum. He had a tin one but *it's* broken now. Mother says that *it's* only three days until Christmas, but we think *it's* still far away.

Lessons 29 and 30. The aim of the dictation exercise in Lesson 29 is the proper punctuation of sentences. This exercise and Lesson 30 offer two methods of identifying sentences. If the teacher prefers, instead of dictating the paragraph, she may write it on the board without capitals or periods, letting the pupils supply them without reference to the books.

Lesson 31. Assign one part of the story to each row. When the story is told, call for class criticism and correction until each part has been improved. Appoint a committee to criticize each of the points named on page 167. Let the class choose four pupils to tell the story to a fourth-year class.

Lessons 32 and 33. If the teacher wishes, any suitable project may be substituted for these lessons. See the suggestions for projects on pages 12–13 of the MANUAL.

Lesson 34. For additional drill use one or both of the games suggested for Lesson 94, Part One (p. 76 of the MANUAL).

Lesson 35. Use this opportunity to explain to the class the use of the titles printed in heavy type in their textbooks. Show the pupils that these titles are really an outline of their lesson. Make Lesson 35 an exercise in finding the thought in a paragraph. See suggestions for Lessons 5, 16, 22.

Lesson 36. Let the class tell any stories they may know about Sir Walter Raleigh. The teacher may supplement their stories by telling some of the incidents suggested by the following:

a. Boyhood and youth among the sailors of Devonshire—meeting with Queen Elizabeth—the story of the cloak.
b. Voyages to the New World—the search for gold—conflict with Spain—introduction of tobacco and potatoes into England.
c. The two colonies founded by Raleigh—the name of Virginia—Roanoke—little Virginia Dare—Croatoan.
d. War with Spain—the Invincible Armada—the fate of Sir Walter.

The following references may be found helpful:

KELLEY, Sir Walter Raleigh
MCMURRAY, Pioneers on Land and Sea
PRATT, Early Colonies, pp. 33–49
HART and HAZARD, Colonial Children, pp. 165–170

Lesson 37. For additional drill use the dictation exercise viii on page 150 of the MANUAL.

Lesson 38. The purpose of this lesson is to help the pupil to express his own opinion clearly and forcefully, leading up to simple argumentative themes. The teacher can be of great assistance by indirect suggestions as to suitable topics.

The simple outline should be made without help from the teacher.

Lesson 39. For suggestions on teaching this lesson, see the discussion of Lesson 2 of Part One. (MANUAL, page 41.)

Lesson 40. This lesson should be an aid to the appreciation of poetry and should give a new interest in words. Up to this time word study has been chiefly concerned with synonyms as a means of increasing the vocabulary and giving variety. The pupil has been interested in learning new words with almost the same meaning as words he already knows. In this lesson he begins to discriminate and to look for different shades of meaning.

The game described on page 176 may be played with these words:

NAMES	WORDS TO CHOOSE FROM
baby	trots
man	waddles
camel	creeps
duck	walks
horse	strides

Give a few examples, " Man walks, horse trots," etc.

Lesson 41. Use the dictation exercise on page 53.

Lesson 42. Let the pupils find in their readers several examples of direct quotations. Emphasize the fact that each of these quotations gives the *exact words* of the speaker. Tell the class that sometimes we wish to repeat what some one has said but may not remember or may not wish to give his exact words. Change some of the direct quotations they have found to the indirect form. The pupils will at once see the difference in sound and meaning. Open the books to Lesson 42. Read the two quotations. Ask the class

which tells the exact words of the speaker. Teach the definition of an indirect (= not direct) quotation. Then compare the two quotations as to appearance. Write several simple direct quotations on the board. Let the pupils write them in the indirect form. Reverse the process.

Lesson 43. The game may be used to review any abbreviations needed.

Lesson 44. In this year the writing of a simple business letter should be taught. Assignments should be as much as possible like the business letters pupils will need to write outside of school. Suggestions may be found on page 21.

The form of the business letter should be taught by the method used in the friendly letter. Dictation exercises, work at the board, and copying are all good methods of teaching correct form and arrangement. It may be helpful to show the pupils several real business letters, typewritten or written by hand, calling attention to arrangement and form.

Lessons 45 and 46. This poem is rich in beautiful and expressive words. The class should be made to feel its beauty. If the poem is to be memorized, read carefully pages 31–36 of the MANUAL.

Read aloud to the class the poems *September* and *October* by Helen Hunt Jackson.

For other *color* and *sound* words, let the pupils examine *The Barefoot Boy* (page 155).

It may be useful to call attention to the use of *lie* and *lay* in this poem. Emphasize the fact that the poet said "they *lie* down to sleep." (See Lesson 19.)

Lesson 47. The teacher may substitute some of the words on pages 92 or 103, if these more nearly meet the needs of her class.

Lesson 48. This lesson continues work with direct and indirect quotations. There should be considerable drill in changing from one to the other. Most of this drill should be written. Work by individual pupils at the board, with class correction of errors, is especially valuable.

For a test, use dictation exercise xiii on page 154 of the MANUAL.

Lesson 49. See page 72 of the MANUAL. Use the dictation exercise indicated on page 155.

Lesson 50. For additional drill in *ing* words, see page 215 of the text, and page 49 of the MANUAL.

Lesson 51. Some of the letters suggested on pages 20–21 of the MANUAL may be substituted for these letters.

Lesson 52. This lesson should be emphasized or not, according to the needs of the class.

Lesson 53. The telephone is so much a part of modern life that definite instruction as to its uses should be given in the schools. Exercises in the use of the telephone are especially valuable for teaching courtesy and for practice in clear enunciation. A pupil who habitually mumbles in giving an oral composition may be made to speak distinctly if he is "talking over the telephone." A telephone conversation in the form of a dialogue is an interesting and useful exercise. A timid pupil can be persuaded to take part without self-consciousness, when he need not face the class alone.

Telephone conversations should be as simple and natural as possible.

The use of a telephone directory in the classroom is a direct aid to dictionary study, affording excellent drill in finding names arranged in alphabetical order.

Lesson 54. If desired, one of the sentence games described on pages 46 or 78 may be used at this time.

Lesson 55. Remind the class of the necessity for addressing envelopes clearly and correctly.

Lesson 56. Other poems which may be read for *action* and *sound* words are *The Children's Hour*, *Rain in Summer*, *Paul Revere's Ride.*

Other action words which may be emphasized are *run*, *jump*, *leap*, *hop*, *race.*

This may be a good time to teach words to use in conversations. This may be done by means of a game similar to the one described on page 193. Choose some easy sentence, such as, "Who is that boy?" Write the following list of words on the board.

shouted	whined	sobbed
stammered	whispered	mumbled

One pupil may repeat the sentence in a manner suggesting one of the words in the list. The class may guess which word he has chosen.

Lesson 57. If the class does not know the story of Joseph, tell it in a simple form. Read the section on Picture Study, page 28 of the MANUAL.

Lesson 58. This is a test in correct form and may be repeated occasionally as the needs of the class require.

Lesson 59. Preceding this lesson there will have been some drill in alphabetizing words, considering only the first letter. This lesson takes up alphabetizing to the third or fourth letters.

Make the pupil see the need of knowing how words are alphabetized. Call attention not only to the dictionary but

to the indexes of their textbooks, the telephone directory, your own record books, etc. Let the pupils make alphabetical lists of their own names for use in keeping records on the board. Let them alphabetize spelling lists, etc.

The pupils now probably have small dictionaries. They should be taught to find words rapidly and easily. Have contests in finding a certain number of words quickly, or in alphabetizing a list of a dozen or more words.

Lesson 60. For additional drill let the class find in their readers or other textbooks sentences using connective words. See who can find the largest number of examples of the use of a certain connective. The sentences should be copied and read in class.

Lesson 61. There are few people who know any stanzas of this poem except the first. Only a very small number could *write* even the first stanza. Make this lesson a patriotic one. Emphasize the fact that every American should know the two songs, *The Star-Spangled Banner* and *America*, and that he should be able to say or write the words correctly as well as to hum the tune.

Lesson 62. Use the card drill suggested on page 26 in connection with this lesson.

Lesson 63. If additional drill in the use of *sit* and *set* is needed, use the exercise described in the MANUAL for Lesson 97 of Part One. See page 77.

Lessons 64 and 65. This is a somewhat more difficult dramatization than any the class has yet attempted. Let the class first read the story silently. Then two or three pupils may reproduce it orally, the other members of the class acting as critics.

Proceed with the dramatization. "Set the scene" by

discussing the three divisions of the action. List the characters. Let different pupils suggest conversation for the characters. Choose the best speeches and write the play. The teacher may write the first scene on the board; the others should be written by the pupils. Each speech should be discussed in class or acted before the class before it is incorporated into the written form. For example, two pupils may be called on to give the conversation between the tyrant and Pythias as the latter pleads to go home. Two others may give their idea of the same conversation. The class criticizes, improves, and chooses the speeches they like best. The finished play may be given by pupils chosen by the class.

The first scene might begin in this way:

Dionysius (seated on his throne): Pythias, stand before me.

(Pythias stands before the throne with his hands chained behind him.)

Dionysius: Pythias, for the crime you have committed I pronounce sentence. You are condemned to die.

Pythias (kneeling): Oh, king, grant me one request.

Dionysius (frowning): Name it.

Pythias: Let me go home, arrange my business affairs, and kiss my mother, my father, and my brothers and sisters farewell. Let me see them once more before I die.

Dionysius (laughing): Aha! I see your trick. Do you think I don't know that you would never return? No, you shall die to-morrow!

Damon (rushing up and kneeling): Oh, king, grant my request. I will become a prisoner in place of Pythias. Let him depart. If he does not return, I will die in his stead.

Dionysius (reluctantly): Very well, though I think you're a foolish young man to take such a risk.

Lesson 66. This is a short memory selection and requires no special comment.

Lesson 67. Read the discussion of letter writing, page 17.

Lesson 68. Additional stories may be suggested by the teacher. This lesson may be used in planning a story program to be given before another class. Let the pupils practice telling their stories. Take a vote for the best story-tellers and prepare the program. If a story is long, different parts may be assigned to two or three pupils. The class will enjoy the preparations and will coöperate more readily if committees are appointed. Those who have no part in the program itself should be chosen for these committees.

The invitation committee writes the invitations. They may decide on a general invitation or individual invitations for the members of the other class.

The program committee prints the program on the board, chooses some one to make the announcements, and decides on songs or additional numbers for the program.

The decoration committee decorates the room. If pictures illustrating the stories chosen can be secured, these will add special interest. If not, leaves, flowers, flags, drawings, etc., may be used as decorations.

The entertainment committee meets the guests, arranges for their seating, and makes them welcome.

Lesson 69. Add to this lesson words which your own class has difficulty in pronouncing.

Lesson 70. Prepare other questions to be used for rapid *oral* drill. Use as in a spelling match.

Answer, using *her and me* or *she and I:*

1. Who are going to the party?
2. Who live on Elm Street?
3. Who has new shoes?
4. Who is in this class?
5. Who sits in the front row?
6. With whom were they speaking?
7. On whom did I call?

8. For whom was the man looking?
9. To whom shall I give the pencil?
10. Who will go with me?

Use other answers. *You and me* or *you and I; Sarah and me, Sarah and I*, etc.

Lesson 71. For hero stories suggest:

Abraham Lincoln	Sir Walter Raleigh
George Washington	Columbus
Benjamin Franklin	Theodore Roosevelt

The lesson gives a good opportunity for the use of synonyms. Call attention to some of these:

began	commenced
hasten	hurry
single	one
large	great
prefer	choose
replied	answered

Lesson 72. These forms may be used for visualization as suggested on page 26 of the MANUAL. Note that the correct form is to be written on the cards. The pupils may write the cards as part of this lesson.

Lesson 73. Be sure that the letters are simple, natural, and correct in form.

Lesson 74. Avoid poems by Burns which offer too many difficulties in the matter of dialect. Before the study of the poem, read pages 31–36 of the MANUAL.

Lessons 75 and 76. In these lessons review the proper addressing of envelopes. Remind the class of the motto, "Help the Postman." Criticize the addressed envelopes from this point of view.

Lesson 77. This mistake should be fairly uncommon by this time. If the class needs extra drill, review Lesson 94 in Part One, and the additional exercises suggested for its use in the MANUAL.

Lesson 78. Make this lesson as much like a real trip to Mount Vernon as possible. Post cards showing the house, the rooms, and the grounds are easy to secure. In the description of the house, emphasize the importance of telling the general appearance first. No elaborate descriptions should be expected, but children can be taught the general principle invaluable in any description: impressions first, details afterwards.

Lesson 79. Let the class make simple sentences using *want to, don't know, give me, larger than,* and other words used in the second part of this lesson. Let one row prepare the pronunciation drill on these words for the class. Let another row keep a list of words mispronounced in other recitations. Use the list for class drill.

Lessons 80 and 81. These are general review lessons in addressing envelopes. The topics for discussion in Lesson 80 make good subjects for more formal oral compositions. Each talk should be illustrated by an addressed envelope.

Lesson 82. Suggest that the diary entries for each day be confined to a single topic; for example, the most interesting thing that happened during that day. Do not accept this sort of entry: "Got up, had breakfast, went to school, played ball, ate supper, and went to bed."

Lesson 83. Choose words from the geography, arithmetic, or hygiene lessons. Let the pupils choose the words, under the teacher's supervision.

Lesson 84. If additional drill on capitals is needed, repeat dictation exercise xii on page 153 of the MANUAL.

Lessons 85–89. These lessons may be used as a class project, the preparation of a program about the Knights of the Round Table. This is the age when boys and girls are most interested in hero stories. Let the class read stories of the Round Table and prepare the stories to be told in class. Some of these books may be found useful:

PYLE, King Arthur and His Knights; Story of the Grail.
LANIER, Boy's King Arthur
MACLEOD, King Arthur and His Knights
FROST, Knights of the Round Table
TAPPAN, When Knights were Bold

The play may be prepared by a method similar to that of the other dramatizations. (See especially Lessons 64 and 65.) Remember that there should be an abundance of class discussion, conversation, and acting before the play can be written. These suggestions may be helpful:

SCENE 1. *Merlin's palace.* The old king, Uther Pendragon, wants to proclaim Arthur his heir. Merlin persuades the king to leave the little boy with him. Uther Pendragon leaves the palace. Merlin summons Sir Ector and gives the child to his safekeeping.

SCENE 2. *Many years later. The cathedral churchyard.* Merlin and the archbishop are waiting for the people to gather to see the miracle. They discuss the proclamation which the archbishop has made. The people appear. The archbishop shows them the anvil and the sword and reads aloud the inscription. The knights and the barons try to draw forth the sword and fail.

SCENE 3. *A few days later. The cathedral churchyard.* Sir Ector, Kay, and young Arthur enter. Sir Ector calls for the archbishop. When he appears, Sir Ector commands Arthur to show the sword and tell how he came by it. Arthur explains. The archbishop has

his servant ring the cathedral bells to call the people together. When they arrive, Arthur puts the sword into the stone and draws it forth again. The barons try to do the same and fail. Arthur draws forth the sword once more and is proclaimed king by the people with great rejoicing.

FIFTH YEAR STANDARDS

I. Oral Composition

The ability to give a brief oral composition consisting of at least six well-constructed sentences on a familiar topic. The pupil should be able to face the class and to speak audibly, distinctly, and with correct pronunciation, avoiding the superfluous use of *and*, *so*, and *then*. Oral paragraphs should follow a definite outline and show a beginning, middle, and end.

Standards of Oral Composition [1]

The compositions are to be used by the teachers in grading oral work. They are not intended to be used as models.

Fair

Never Again

One day I went to the show and stayed till night. My father came after me. When I saw him, I went out the other side. I went home and told my mother to tell my father not to whip me. After a while father came. Mother said, "Don't whip him this time." Father called me and I told him I would never do it again.

This is an advance over the Fair composition of fourth grade because of the variety in sentence structure. It is only Fair because it ends ineffectively.

[1] These standards are taken from *English for Elementary Schools*, published by the Board of Education of the City of Chicago.

Good

A Trick on Myself

One day when I was playing with my friend, I thought I would play a trick on him. Just then his mother called him. When he had gone, I dug a hole and put a paper over it. Then I put dirt over to cover it. After a while he came out and said he had to go to the store. I went with him and forgot about the hole. When we came back, we started to play again. We went over by the hole and I fell in. You can imagine how my friend laughed when he saw I had been caught in my own trap.

This composition has the merit of clearness and directness. It moves definitely toward its goal. The last sentence rounds out the narrative effectively. The sentence structure is in advance of Grade IV. The "one day" beginning and the repetition of "play" in the first sentence keep this from being called Excellent. A higher grade pupil would probably have combined the third and fourth sentences in some way.

Excellent

Lucky for Me

When I tell you this story, you will think it was lucky for me. When I had to stay after school one night, I stayed in till four o'clock. My mother had told me I should be home before then. When I got there, I was singing a song. All of a sudden I heard my cousin say, "That strap's going to play music on you." I began to cry but suddenly I began to laugh. Can you guess what I saw? It was the key. Then I knew that my mother was not home. Do you think I was sorry? I will tell you I was not. I ran all around the house and over to my cousin's screaming, "Lucky, lucky for me!"

There is a rapidity of movement and variety of feeling which is above the average for this grade. The intimate relation between the speaker and the audience gives the composition a certain charm. The touch of sarcasm is good.

The first sentence gives a good preparation and is a step in advance of the "One day" type. The last sentence "clinches." The composition cannot be called Superior because of the monotony in the sentence structure and a lack of clearness about the cousin's part in the story.

Superior

A Fishing Trip

All of a sudden I felt a terrible jerk on my rod. I saw flopping alongside of the boat a great big black bass. "Hey, Dad," I yelled, "help me, help!" My father got up to get my rod, but the oar of the boat hit him in the chest. My fish got away. That was the end of my fishing for the rest of the week.

This composition is Superior for the fifth grade because of the prompt beginning. The narrative is vivid and shows a power of selection of important detail. The words "jerk," "flopping," and "yelled" are well chosen. The implication in the last sentence is a clever touch.

II. Written Composition

A. The ability to write a short original composition of one or two paragraphs. The composition should follow a carefully prepared outline. The pupil should also be able to use the outline as an aid to thought.

B. The ability to write a simple and interesting friendly letter and a brief business letter, correct in form and content.

III. Correct Usage

The habit of using correct English in everyday activities. Errors should be corrected as needed by the class. By the end of the fifth year, no child should habitually make these errors:

1. Confusion of such words as *lie* and *lay*;

bring and *take*; *among, between; there, their; an, a; it's, its.*

2. Incorrect use of the forms of common irregular verbs, such as *break, choose, throw, hurt.*

3. The use of *real* for *very.*

4. The pronoun in such forms as *taller than me,* instead of *taller than I.*

IV. Technicalities

A. Capitals

1. In all the uses required at the end of the fourth year

2. With names of religious denominations and political parties

B. Punctuation

1. Marks required at the end of the fourth year

2. Colon after salutation of business letters

C. Abbreviations

Common ones needed in daily use

D. Use of dictionary and reference books

1. Arrangement in alphabetic order

2. How to use an index

E. Form and Arrangement

1. Form of written composition as required at the end of the fourth year

2. An outline with topics and subtopics

3. The form of a friendly letter and a business letter

PART THREE

Lesson 1. The first four lessons in Part Three may be used by the teacher in measuring the ability of the class in oral and written composition. Lesson 1 may be used to test the "paragraph sense", using the exercise (page 230) in finding topic sentences and making an outline.

The second part of the exercises may be used as a test of the pupils' ability in giving oral compositions. Discuss with them the meaning of *philanthropist.* Suggest the lives of Andrew Carnegie, Jane Addams, or others as subjects for talks. As the talks are given in class, note carefully for future use incorrect expressions, the use of "unnecessary words," pronunciation, posture, enunciation, etc.

Lesson 2. Use these words for dictionary drill. Alphabetize the list (including, if desired, other words from the selection in Lesson 1). Teach by the inductive method (see page 49 of the MANUAL) the more difficult words. Let the pupils look up the other words in the dictionary and write the sentences as suggested.

Lesson 3. This lesson offers an opportunity to test written work and to teach the form to be used in written composition throughout the year. Correct this written work carefully, noting individual errors in sentences, paragraphing, punctuation, spelling, and legibility.

Lesson 4. This first lesson on letter writing is a review of previous work in friendly letters. Note the form. The model letter may be dictated as a test before the lesson is taken up. The parts of the letter may be discussed one by one as the dictation exercise is being corrected.

Lesson 5. If additional drill is needed, use the game described in the MANUAL, page 57, or in the text, page 137.

Lesson 6. In this year's work the pupil studies technical grammar for the first time. The grammar for this year includes the parts of speech and the analysis of simple sentences by naming the two important parts, subject and predicate. Every effort should be made to show the connection between grammar and correct usage and composition. Grammar should show the pupil the reasons why the correct form is correct, and should help him to discover the sentence thought by showing him the relation of words in the sentence.

In teaching Lesson 6, obtain the material from the class. Let them give a list of names of persons or things. These will probably include both common and proper names. Proper names are already familiar to the class. The connection between *proper names* and *proper nouns* is easily made. Call attention to the rule for capitalizing a proper noun.

Lesson 7. Most of the pupils have read some of Kipling's books. Talk with them informally about the stories they have read and the author.

Read the poem "If" and discuss its meaning by giving illustrations from the lives of famous men whom the class has read about.

For example, after reading the first stanza say, "This stanza makes me think of George Washington. Can you tell why?" Call to mind the dark days of the Revolution when all men were doubting Washington. Recall the winter at Valley Forge ("If you can wait and not be tired of waiting") and the Conway Cabal ("Or being lied about, don't deal in lies"). Show how Washington kept his head and did not give way to hating.

The second stanza may recall the story of Cyrus Field and the laying of the Atlantic Cable and the three disasters before triumph came. Or the stanza may bring up the thought of Columbus, whose

failure to find gold in the New World led to disaster, so that in his last days he was forced to "watch the things he gave his life to, broken."

The third stanza with its stirring lines, "If you can force your heart and nerve and sinew, to serve your turn long after they are gone," may suggest the brave life of Robert Louis Stevenson.

The fourth stanza reminds one of Abraham Lincoln, who kept "the common touch," that is, did not lose his love and sympathy for the common people although he held the highest position in our land. Neither his bitterest foes—and no man ever had a greater number of them —nor his most loving friends could hurt him or make him turn aside from the path he thought was right.

Some of the qualities that may be suggested for the exercise are coolness, self-reliance, patience, truthfulness, generosity, perseverance, courage, will-power, sympathy, industry.

Lesson 8. Emphasize the importance of good beginning and ending sentences. Since this is the first lesson of the year on this subject, it may be well to give some practical help in making good beginning sentences for the exercise on page 240.

For example, "Where I Used to Live."

1. The house where I used to live *was not half so pleasant as the one where I live to-day.*
2. The town where I used to live was *the friendliest place* you can imagine.
3. I know that a *farm is the best place to live,* for I used to live on one.
4. *How surprised our old neighbors would be* if I should suddenly "drop in" at the house where I used to live.
5. You would hardly believe that the new tenants *could have changed our old home so much.*

The words in italics indicate the part of the topic sentence which is to be explained by the composition.

Lesson 9. Use this exercise as a review of sentences.

Lesson 10. For additional drill the teacher may select common nouns for which the pupils may supply proper nouns of the same class. For example, the teacher writes on the board the words *boy, building, city,* and the pupils suggest the words *Charles, White House, Chicago.* Other common nouns which may be used are: girl, man, woman, day, month, holiday, country, county, state, town, language, officer, minister, doctor, river, ocean.

Lesson 11. No effort should be made to have the class distinguish between different kinds of verbs or to learn a definition of the verb, beyond the statement that the verb is needed in order to make a sentence. Make this fact evident, by many examples, using at first two-word sentences: *Horses trot. Dogs bark. Children play.* Add other words gradually, showing that the verb is always necessary: The black horses *trot* swiftly. The cross dogs *bark* at us. The little children *play* in the street. Show that the verb is sometimes made up of more than one word: The horses *are trotting* swiftly. The cross dogs *have barked* at us. The little children *have been playing* in the street.

Lesson 12. For drill use dictation exercise xvii on page 155.

Lesson 13. Show how the directions given in the lesson emphasize good beginning and ending sentences. In judging the talks, these two sentences must be especially noted. The following titles may be helpful in narrowing the subject and in suggesting topics to the pupils:

Caught in the Undertow	Lost in the Woods
The Time my Paddle Broke	When I Caught an Eel
Man Overboard!	Fighting a Forest Fire
Racing with a Trolley Car	A Rainy Night in Camp
Five Miles from a Garage	My First Night in a Sleeping Car

Lesson 14. For suggestions see page 17 of the MANUAL.

Lesson 15. For additional drill let the class find in their readers as many words as possible which are used instead of *said*.

Lessons 16 and 17. Give several directions to pupils, using nouns in your sentences. For instance,

George, give Helen George's book.
George, take Helen's book instead of George's book.
Helen, let George have George's book.
Helen, tell Miss——whether Helen has Helen's book or George's.

Ask why the directions sound strange. Let the class tell how you might have spoken:

George, give Helen *your* book.
George, take *her* book instead of *your* book.
Helen, let *him* have *his* book.
Helen, tell *me* whether you have *your* book or *his*.

Teach the definition of a pronoun, a word that is used in place of a noun.

In taking up these lessons in the book, tell the class that pronouns are easy to recognize but sometimes difficult to use correctly. In this year pupils should learn to realize when errors are likely to occur and to be on the watch for them. Since mistakes in the use of pronouns and verbs constitute over eighty per cent of the common speech errors, pupils should learn to be on guard at these danger points.

Drills in pronouns should include sentences such as the following, in which a form often misused is emphasized:

1. The man has been kind to —— brother and ——.
2. John sits between Henry and ——.
3. Please send an invitation to —— sister and ——.
4. Will —— come to see —— mother and ——?
5. Dorothy and —— are going to the party.

6. It was —— who called on —— yesterday.
7. Will —— telephone to Marjorie and ——, and tell —— about the meeting?
8. Tom and —— are Boy Scouts.
9. —— divided the apple among Harry, Frank, and ——.
19. Between —— and ——, don't —— think that boy is the one who stole the money?

Lessons 18 and 19. Lesson 18 should be a lesson in paragraph development. Expand the topic selected into an interesting topic sentence. Expand the topic sentence into a paragraph. Use Lesson 19 as an exercise in class criticism of the paragraphs. Follow the suggestions given for Lesson 61 of Part One, and Lesson 10 of Part Two, but remember that pupils in this grade can look for more things to criticize. With the assistance of the class, write on the board a list of points for which they will look. Include:

Good beginning	Good ending
Keeping to the subject	Posture
Avoiding unnecessary words	Voice
Avoiding incorrect expressions	Pronunciation
Using interesting words	

Lessons 20, 21, 22. The class has had much drill in previous years in identifying sentences. Begin Lesson 20 with an exercise in sentence identification. Use either Lessons 30 or 54 in Part Two. Bring out the fact that a sentence expresses a complete thought. Show that two parts are necessary. From their study of verbs (Lesson 11), the pupils will probably notice the use of a verb in each predicate.

Guard against the fatal error of calling the first word in the sentence the subject. Ask the question "What is spoken of?" In considering interrogative sentences, it is helpful to change the sentence to a statement. *Has the man gone? The man has gone.*

The class has already had considerable drill in selecting

nouns. With this as a basis, Lesson 21 should be fairly simple. Always have the pupils first select the complete subject and then find the noun or pronoun which it contains as the simple subject. This will guard against the ever-present danger of selecting nouns which are objects instead of subjects.

Follow the same lines in Lesson 22. Emphasize verbs which are made up of more than one word. Questions may be changed to statements to show the verb more plainly. *Were the commands fulfilled? The commands were fulfilled.*

In analyzing sentences that present difficulties, it is often helpful to select the verb first of all. For example, in sentence 11, page 253, if a pupil is asked, "What is spoken of?" he will probably answer, "the hall." But if he selects the verb *stood*, and then answers the question "Who stood?" he will see at once that *the princess* is the subject of the sentence.

Give frequent practice in sentence making as well as in analyzing. Write on the board a list of subjects for which the class supplies the predicates, and vice versa. Suggest subjects for sentence making: "Write on the board three sentences about the new pictures in the assembly hall," or "Write three sentences about Columbus," or "Write two sentences telling why we need fresh air."

Write separately the subjects and predicates of simple sentences on slips of paper. Distribute the slips to the class, so that half the class will have subjects and half predicates. Let them match up the subjects and predicates of the sentences as a sentence-building game.

For additional drill in analyzing, use the first two groups of sentences on page 140 of the MANUAL.

Lesson 23. Let some one in the class tell the story of the battles of Lexington and Concord. Read *Paul Revere's Ride* if the class is not too familiar with the poem. Before

teaching the memory selection, read pages 31-36 of the MANUAL.

Lesson 24. For additional drill review Lesson 90 of Part One.

Lesson 25. Before taking up this dictation lesson, remind the class of the two uses of the apostrophe: with possessives and with contractions.

Lesson 26. For these letters may be substituted any of those suggested on pages 20–21 of the MANUAL.

Lesson 27. Review the exercises used for Lessons 21–22, using both analysis and sentence making.

Lesson 28. The only new points in this lesson are the new names of *declarative*, *interrogative*, *exclamatory*, and *imperative* sentences for the familiar statements, questions, exclamations, and commands. For review use Lesson 9, page 240.

Lesson 29. Suggest to the class some words which they can use correctly in place of the misused words:

pleasant	delightful	charming
enjoyable	happy	gay
exciting	interesting	amusing
attractive	skillful	excellent

Use these words in sentences like the following:

1. We had a most enjoyable time.
2. He is a skillful player.
3. We met a charming girl.
4. It was a delightful visit.
5. It was an exciting game.
6. We had an amusing day.
7. They have an attractive home.

Lesson 30. This interesting model letter needs no comment. For a written exercise assign one of the letters on page 120 of the MANUAL, if it is preferred.

Lesson 31. Use for this exercise some of the words commonly mispronounced by the class.

Lesson 32. Additional exercises for drill in quotations may be found at the bottom of page 155 of the MANUAL. Work at the board is especially desirable.

Lesson 33. The Better English Club affords an excellent opportunity to make pupils conscious of errors in their own speech and that of their classmates.

Members are eligible for offices in the club if their everyday speech is free from errors. New officers may be elected each month from a list prepared by the class or by the teacher, containing the names of pupils whose speech has been noticeably correct. Any officer may be impeached at any time because of speech errors heard by club members. Ten errors must be presented against an officer before the club rules him out of office. This procedure of office-holding will help to bring about that much-desired goal, making correct English popular.

Lesson 34. These paragraphs may first be written on the board without punctuation. Let the pupils supply periods and capitals.

Lesson 35. Up to this time pupils have distinguished *verbs* only as the "thought word" in the sentence. Lesson 35 teaches the complete definition of the verb and helps the pupil to make some distinction between the three main classes of verbs.

In teaching the definition, explain the meaning of *assert.*

Illustrate *action* words by numerous examples. *Being* may best be explained by calling attention to the familiar words (is, are, am, was, were, have been, had been) which express *being* or existence. It is not necessary for the class to know that all of these words are part of the same verb *to be*. *State of being* may be explained by examples of verbs that do not belong to the list of words that express *being* and do not express action. Instead, they express *feeling* or *state of being*. Such words are: sleep, wake, ache, dream, worry, love, hate, wait, live.

Use the exercise on page 267 for a review of declarative, interrogative, and exclamatory sentences as well as of verbs.

Lesson 36. Use the game described on page 92 of the text for additional drill in using verbs correctly.

Lesson 37. This lesson may be used as a lesson in outlining. The coöperative outline may be made by the class, with the teacher writing the topics on the board. Suggest to the pupils that it is a good plan to make a similar outline for themselves before studying any lesson.

This lesson is an important one, as it teaches a valuable study habit. The exercise should be taken up frequently, and practice in selecting topics in various subjects should be given. The pupils should see clearly that the English work has a vital relation to other subjects, that selecting topics and topic sentences and developing paragraphs which explain them is the same procedure in other classes as in the English lesson.

Lessons 38, 39, 40. These lessons should be used as an opportunity to inspire a genuine interest in books and a love for reading. Tell the pupils some of your own experiences with books; talk about books you like especially which you think they will like too; and recount interesting anecdotes

about books or writers. Book reviews should be very simple. Be sure to emphasize this idea: every "review" should be given with the purpose of persuading the rest of the class to read the book.

Lesson 41. Review any other uses of pronouns needed by the class. See Lessons 16 and 17.

Lesson 42. If the teacher desires, some of the letters suggested on pages 20–21 of the MANUAL may be substituted for this letter.

Lesson 43. Up to this time the pupils have talked about nouns used to express *one* and *more than one*. The idea of *number* and the terms *singular* and *plural* are easily developed. For drill use sentences that contain difficult plurals (*ies*, *ves*, *eys*) and irregular forms.

Lesson 44. Read carefully the section on Memory Selections, MANUAL, page 31. Call particular attention to the lines that sound like the song of the bird. The lesson may be made the occasion for a talk on the protection of birds. (See suggestions for Lesson 6, Part Two.)

Lesson 45. This lesson offers a chance for a bit of humor in speaking or for the kind of writing which the pupil can use to good advantage in letters. Suggest a few plans for the composition. Help the class by a model outline.

For example, the girls might choose to give a talk based on this outline.

A BUSY SATURDAY

I. What I planned to do
   - A. Coloring Christmas cards
   - B. Making fudge for the church fair
   - C. Finishing my library book
   - D. Taking the book back to the library

II. What happened when my aunt left the baby with me
   A. Coloring cards with the baby as a helper
   B. Spoiling the fudge
   C. Playing with the baby instead of reading
   D. Wheeling the baby instead of going to the library

A boy might give a talk based on this outline:

A Busy Saturday

I. What I planned to do
   A. Finishing my boat
   B. Launching the boat on the pond
   C. Going swimming with the boys

II. What Father planned for me to do
   A. Weeding the garden
   B. Picking up shingles
   C. Meeting my uncle at the station

Lesson 46. For additional drill give practice in sentence making with forms often misused:

Make sentences using

we boys	between you and me
us girls	you and I
for whom	to whom
from whom	them and us
you and she	you and him
Helen and I	Jack and me

Lesson 47. Read the section on Picture Study, page 28 of the Manual.

Correlate this lesson with the work in history. In preparation for the lesson, let the pupils tell the story of the *Mayflower* and the landing of the Pilgrims. Read or tell the class the story of Miles Standish, John Alden, and Priscilla.

Discuss the feelings of the people in the picture as they

see the *Mayflower*, their last link with their old home, sailing away, leaving them in a strange land. Let the pupils describe situations in which they have been homesick. Let them tell where they were and how they felt.

Lesson 48. Read carefully pages 21–23 of the MANUAL.

In criticizing one another's letters, let the pupils act the part of a prospective employer. The writer of the best letter wins the position.

Lesson 49. This lesson may be correlated with domestic science, manual training, and the pupils' activities outside of school.

If the teacher wishes, the lesson may be made the basis of a project for which the pupils prepare an exhibit of "Things Boys and Girls Can Make," to be shown to parents or another class.

Let the pupils bring the articles to class. Each person should explain to the class how his contribution was made. The class will choose the clearest and best explanations to be given at the exhibit. Other pupils may draw diagrams or plans on the board. Others may arrange the articles for exhibition.

Class criticism of the explanations may be conducted as follows: As each pupil talks, some one may note on the board his chief points. The class will then decide whether they could follow the directions given. Very often this checking of points will show that some important step has been omitted.

Remind the pupils that an outline is most important in giving an explanation. Each outline may contain these main topics:

I. Material
II. Processes
III. Use of the Completed Article

Lesson 50. For additional drill in identifying sentences use one of the dictation exercises on pages 149 and 150 or repeat the exercise in Lesson 54, Part Two.

Lesson 51. The point to emphasize in divided quotations is that every word spoken by the speaker comes within the quotation marks. Let the test be: "Was that what the speaker said? "

Drill should of course be written. Use one of the dictation paragraphs on page 154 of the MANUAL.

Lesson 52. Read carefully the suggestions for Lesson 48.

Lesson 53. Give for drill sentences in which the verb and the subject are separated by several words. Mistakes are made in this type of sentence and in the use of *you* as subject. A few sentences for drill follow:

1. One of the boys —— going. (*is, are*)
2. The flowers from that rosebush —— deep pink in color. (*is, are*)
3. The boy, after being frightened by so many enemies, —— his friends. (*know, knows.*)
4. The children with their mother —— gone away. (*has, have*)
5. The mother bird with all her little ones —— flown away. (*has, have*)
6. You —— not at home yesterday afternoon. (*was, were*)
7. —— he want to see us? (*don't, doesn't*)
8. One of the girls —— been waiting for me for an hour. (*has, have*)
9. You —— not likely to meet him. (*is, are*)
10. Mildred of all my friends —— the last to arrive. (*was, were*)

Give special drill on *you were* and *he doesn't, it doesn't, she doesn't.*

Lesson 54. Other words which might be suggested for this lesson are: athletics, oats, riches, trousers.

The attention of the class may also be called to the following common words which look like plurals but always take singular verbs: news, measles, United States.

Lesson 55. This is a very important lesson and should be used frequently as an exercise. Ask the pupils to bring newspapers to class. Help them to choose suitable articles by selecting several interesting ones from the papers they have brought. Teach them to look for items which

1. Are of interest to the whole class.
2. Give really important facts.
3. Seem to be truthful accounts.

"A Current Topic Day" may be set aside each week, when ten minutes may be devoted to talks by three or four pupils on newspaper articles. Teachers will find some of the small papers published for school use especially helpful.

Lesson 56. In developing this lesson, put on the board simple sentences containing a noun, a verb, and one or more adjectives.

The *tall* man shouted.
The *naughty* boy cried.
The *pretty little* girl laughed.

Bring out the fact that the words in italics are part of the complete subject but are not nouns. Show that they describe nouns. Teach the name *adjective.*

Explain the meaning of *modify* by giving examples of adjectives which *change* or *limit* a noun. For example, when we see the word *car,* we get a mental picture of any car. Some of us may see a new car; some may think of a black car; some may think of a large car. But if we say "a big red car," our mental picture is changed and limited to one particular kind of car.

Let the class change the mental picture called up by a

noun by supplying adjectives to be used with it. For instance:

What adjectives might be used to make *car* mean a car you would like to own? Make a list of adjectives that would change it to a car you would not want to own.

Make a list of adjectives that might describe a boy you would like to know. Change them to describe a boy you would not care to know.

Teach the definition of the adjective. For additional drill let the class make lists of adjectives from their readers.

Lesson 57. Make a close connection between this lesson and the use of adjectives. The paragraph about Abraham Lincoln is especially rich in the use of these words.

Lesson 58. For additional drill use the exercises suggested in the MANUAL for Lessons 16, 17, 41.

Lesson 59. This lesson is particularly helpful in teaching pupils how to study. Use the exercise frequently with geography, history, or hygiene texts. For the paragraphs selected, prepare questions similar to those on page 290.

On the board outline the paragraph on "How to Get Rid of Mosquitoes." The outline may read:

HOW TO GET RID OF MOSQUITOES

A. Keeping the insects out of the house by screening

B. Preventing the insects from breeding
   1. By draining marshlands
   2. By cleaning streams
   3. By emptying things that collect water

C. Killing the larvæ
   1. By spraying oil on pools
   2. By putting fish into ponds

Use the outline in reproducing the paragraph. Compare the new paragraph with the original one.

Lesson 60. This lesson reviews direct and indirect quotations. Use for additional drill dictation exercise xviii on page 155.

Lesson 61. This exercise reviews Lesson 53. Use the sentences suggested for drill on that lesson. See MANUAL, page 123.

For special drill on *don't* and *doesn't*, use a rapid drill with questions like those which follow. These should be answered rapidly by the pupils. Remember that *doesn't* is the form for drill. Be sure to ask questions that require negative answers.

1. Does Albert sit next to you?
   No, Albert doesn't sit next to me.
2. Does Mary wear a red ribbon?
3. Does Tom bring his lunch to school?
4. Does the principal like to have us make a noise in the hall?
5. Does your mother like to have you tear your clothes?
6. Does your father like to have your report card show low marks?
7. Does your mother want you to be late to school?

Lesson 62. 1. The common mistake in the verbs *let* and *leave* is the use of *leave* for *let* in such sentences as "*Leave* me go." "My mother won't *leave* me go." Drill on the use of *let* by a simple, rapid drill in which one pupil asks another for permission to do something. "Will you let me sharpen my pencil?" "Yes, I will let you sharpen your pencil." This exercise may be made into a game called "Will you let me?" One pupil asks "Will you let me do this?" He acts out something which he wants to do: sharpening a pencil, borrowing a book, painting a picture, filling the ink wells, etc. The rest of the class tries to guess what he wants to do by saying, "Yes, I will let you ——."

Watch for the incorrect pronunciation of *let me* (lemme).

2. The word *lend* offers an opportunity to make a practical application of grammar to corrective work. A common mistake is the incorrect use of *lend* in such sentences as "May I have the *lend* of a dime?" The pupils have learned to distinguish nouns and verbs. Show them that this sentence is wrong, because *lend* is *always* a verb.

To distinguish between *borrow* and *lend*, let pupils borrow various things from each other, using such sentences as "May I borrow your pencil?" "You may borrow my pencil." Let the pupils go through the necessary action so that they see clearly who does the "borrowing" in each case.

Ask the question in another form: "Will you lend me your pencil?" "I will lend you my pencil."

Write the two questions on the board. Show that *I* is the subject of *borrow*, and *you* is the subject of *lend*. Thus, once more grammar has a practical application to correct usage.

Lessons 63 and 64. These lessons are fully developed in the text. If the class needs extra drill, review the outline in Lesson 22, Part Two, or outline the paragraphs on pages 148–153 of the MANUAL.

Lesson 65. Be sure that the pupils understand that it is often necessary to know the antecedent of a pronoun in order to use the correct form of the verb.

The man who *was* working has gone home.
The men who *were* working have gone home.

Bear in mind the fact that personal pronouns as well as relatives have antecedents. Teach the class to look for the antecedent of a pronoun in a sentence that is not clear.

Lesson 66. Review the correct form of a business letter before writing the exercise.

Lesson 67. Teach the definition of synonyms by using numerous common illustrations, such as the words suggested for Lesson 69, Part One. Discuss the true meanings of the words *nice*, *great*, and *lovely*. Use the dictionary as much as possible throughout this lesson.

For additional drill let the class find synonyms for the italicized words in the following paragraphs:

It is a winter's day when we take our peep into the schoolroom. See what *great* logs of wood have been rolled into the fireplace, and what a *broad*, *bright* blaze goes leaping up the chimney. Every few minutes a *vast* cloud of smoke is puffed into the room, which sails *slowly* over the heads of the *scholars* until it gradually settles upon the walls and ceiling. They are blackened with the smoke of *many* years already.

Do you see the *venerable* schoolmaster, *severe* in aspect, with a black skull cap on his head like an *ancient* Puritan? What boy would dare to play, to whisper, or even *glance aside* from his book while Master Cheever is on the *lookout* behind his spectacles? For such *offenders*, a rod of birch is hanging over the fireplace and a *heavy* ferule lies on the desk.

Lesson 68. Supply other words for pronunciation drill from Lessons 50, 67, and 79, Part Two.

Lesson 69. Correlate the lesson with work in history. Let the pupils tell about the adoption of the Declaration of Independence on July 4th, 1776. (The Declaration was not signed until August 2, 1776.) The committee appointed to draw up the Declaration were Thomas Jefferson, John Adams, Benjamin Franklin, Roger Sherman, and Robert Livingstone. These are the five men standing in front of the table. John Hancock, the president of the Second Continental Congress, is seated at the table.

Oral compositions should be given on the following subjects:

The Liberty Bell	Thomas Jefferson
Benjamin Franklin	Independence Hall

Lessons 70–72. If a school paper seems to require too much time and effort, one of the following devices may be substituted:

1. A weekly class Bulletin Board has been used successfully in many schools. The Board itself may be a large section of the blackboard reserved for the purpose every Friday, or a board of soft wood to which pictures and compositions may be attached with thumb tacks. Such a Bulletin Board can probably be made by the manual training class. A committee of pupils is put in charge each week to see that contributions are placed on the board.

Contributions should include short articles of interest, compositions of special merit, a column of class personal items, drawings and pictures of special interest. The committee may make a list of those from whom they will expect contributions, or they may select the best of the papers handed to them. The latter course gives an element of competition which makes the enterprise more interesting. Every pupil in the class should be required to furnish at least one acceptable article during the term.

2. A Class Magazine may be provided in the form of a large scrap book in which the week's articles may be posted by the committee. Each number of the magazine will comprise three or four pages, and the whole book will resemble the bound copies of magazines which the class will find in the library.

The class should be urged to examine real magazines and newspapers in arranging the articles and in writing contributions. It will be helpful to suggest from week to week a list of possible subjects for articles of local interest. Such a list may include

School events, games, and entertainments
Accounts of social events
Descriptions of new buildings
Descriptions of good moving pictures exhibited

Accounts of fires, accidents, runaways, etc.
Reports of club meetings
Plans for improving the school grounds

It should be remembered that the unintentionally amusing items in small-town or country papers describing social events at which "a pleasant time was had by all" are usually written by townspeople, who get free subscriptions to the paper in return for these news items. Now is the time to teach boys and girls to write about the events of their everyday lives in a simple and interesting manner.

Lesson 71. In preparing the play, read the story carefully to discover how each speaker felt.

The king's first speech, for instance, must show that he is weary and depressed. Let several pupils try to give the speech as the king might say it. How will he act? Will he sit down or stand up?

How will the report of the gun affect him? If he is seated, what will he probably do? What will he do with his own gun when the man appears? How do the two men speak to each other? Which one is angry? When does the king begin to grow a little irritated?

Supply the conversation in the paragraph beginning "The man at once demanded to know the king's name and business." Discuss the action of each character.

How does the king feel when the courtier rushes in? How does the Miller feel? How can his feelings be shown in his words? Let several pupils try to show how he says, "Are you the King?"

What does the king probably do with the sword? (Describe the process of "dubbing a knight.")

Let each pupil write his own version of the play. Let the class criticize the plays and choose the best one or make a composite play from the parts they like best. The dramatization in its final form may be given before another class.

Lesson 73. Begin this lesson by writing on the board simple sentences such as

The little boy walked *slowly*.
The old man worked *swiftly*.
The naughty child cried *loudly*.
The bright sun shone *yesterday*.
I am coming *soon*.
The girl arrived *late*.
The poor woman met me *there*.
I will go *away*.
I see him *here*.

The pupils will be able to name the part of speech of every word in the sentences with the exception of the adverbs. Bring out the fact that these words modify verbs; that is, *slowly*, *swiftly*, and *loudly* tell something about *walked*, *worked*, and *cried* in much the same way that *little*, *old*, and *naughty* tell something about *boy*, *man*, and *child*. Let the pupils discover that the adverbs in these sentences tell *how* the boy walked, and *how* the man worked, etc.

Bring out the fact that adverbs also tell *when* and *where*, by using sentences 4–9 above and the sentences in the text.

Use the following sentences for additional help in showing that adverbs modify adjectives and adverbs:

The poor girl looked *extremely* tired.
The laughing child seemed *very* happy.
I am *rather* weary.
Have I come *too* soon?
The pretty girl behaved *rather* queerly.
I cannot wait *so* long.

For additional drill in adverbs let the class make up sentences using the following common adverbs:

soon	noisily	happily
too	gently	angrily
rather	brightly	softly
very	yesterday	immediately
quite	recently	there

Lesson 74. Before the composition is written, discuss the subject of occupations with the class informally. Let several pupils tell what they want to do and why.

Make a list of occupations suggested by the pupils. Tell them to think of some of the pleasant things and some of the difficulties about each occupation. Here is a suggested list:

a conductor	a teacher	an engineer
a fireman	a stenographer	a doctor
a policeman	a sailor	a lawyer
a nurse	a carpenter	a cook
a fruit-grower	a farmer	an importer
a druggist	a tailor	an artist

Have an informal debate on the advantages of two occupations. For example:

Would you rather be a teacher or a nurse?
Would you rather be an engineer or a doctor?
Would you rather be a carpenter or a policeman?

Lesson 75. For additional drill, let the pupils select the adverbs in paragraph xviii on page 155 of the MANUAL.

Lesson 76. Before prepositions are taught, review the parts of speech already learned.

Write on the board the three short sentences illustrating prepositions (page 310). The pupils can name the part of speech for each word except the prepositions. Ask for the subject and predicate of each sentence. Show that the groups of words *into the hollow tree*, *in the cabin*, and *over the trestle* are parts of the predicate. From their recent study of adverbs, pupils will readily see that these phrases tell *where* and modify the verb. Teach the name of the word which introduces the phrase.

At this point take up the lesson in the book. Let the class read the lesson rapidly as far as the paragraph beginning "The preposition does more than introduce." Illustrate

this paragraph by the sentences already studied. Study also the following sentences, in order that the class may not gain the idea that phrases modify only verbs.

1. The mother *of* the child came *to* the door.
2. The lights *of* the town could be seen plainly.
3. All the books *by* that author are interesting.
4. They live in a house *with* a red roof.

For additional drill give a list of common prepositions and have pupils use them in making original sentences:

for	at	into	beside
by	to	of	from
with	in	towards	over

Watch for incorrect expressions. The correct use of prepositions is one of the most difficult idioms for foreign-born children to manage. If the class contains many children of foreign parentage, it will be well to give careful drill in the use of prepositions. Sentences for such drill will be found on pages 136–137 of the MANUAL.

Lesson 77. This lesson is developed from Lesson 76, and sufficient work is given in the text. Call special attention to the fact that the use of phrases for adjectives and adverbs makes variety of expression possible. It is always an advantage to have more than one way to say a thing.

Lesson 78. Let the pupils bring to class or to a club meeting lists of words they have heard mispronounced or words which they wish to learn to pronounce.

Lesson 79. In the study of this speech, recall the events immediately preceding April, 1917. Talk with the class about the results of the speech. Show pictures of the Capitol and the Hall of Representatives, where the speech was made. Read the speech aloud to the class. Explain any

difficult words. Let the class look up other words in their dictionaries. Answer the questions in Section 3 of the exercise. Let several pupils read the speech aloud.

Lesson 80. Before the pupils describe the picture, talk with them about Robert E. Lee and his home. Some of these facts may prove of value:

Robert E. Lee was the son of General Henry Lee (Light-horse Harry). Two years after he left West Point, he married Mary Custis, the only child of Washington's adopted son. They lived in her beautiful home at Arlington, Virginia, only a few miles from Washington's old home at Mount Vernon.

Just across the broad Potomac River is the city of Washington. The house stands on the brow of a hill. In front, gardens and terraces slope toward the river. From the wide veranda can be seen a wonderful view of the blue Potomac and the white government buildings at Washington. The house is built of yellow brick. The great pillars are painted white.

The mansion is now used as a museum. The great hall and the large square rooms opening from it are filled with relics of the Lee and Custis families and many interesting memorials of Civil War days. Behind the house are the one-story buildings used in the old days as the kitchen and the servants' quarters.

Near by is the Arlington National Cemetery, where so many brave soldiers who fought in the Civil War are buried. There, too, is the mast of the battleship *Maine*, to remind one of the soldiers of the war of 1898 who are buried in the cemetery. And there on November 11, 1921, was buried the Unknown Soldier, to lie beside his comrades who gave their lives for their country in the World War. Arlington may well be called "the home of many soldiers."

Lesson 81. This lesson makes a practical application of the pupil's knowledge of grammatical principles. *Those* may be either a pronoun or an adjective. *Them* is always a pronoun. Pronouns do not modify nouns, except in the possessive forms; therefore, we may say "*Those* are the

books I want," or "Those books are the ones I want," but never "*Them* books are the ones I want."

The habit of using *those* and *them* correctly has probably been established by the previous lessons and by drill on these words. The chief aim of this lesson should be to show the child how a knowledge of grammar can be of real service to him in distinguishing the correct from the incorrect form.

Lesson 82. See the section on Letter Writing, page 17 of the MANUAL.

Lesson 83. Pupils will be most likely to use post-office money orders in sending money by mail. Bring to class a money order blank and show the pupils how to fill it out. Explain the use of the money order, and the purpose of the receipt.

Lesson 84. For drill use the abbreviation game suggested on page 179 of the text.

Lesson 85. Read pages 31–36 of the MANUAL.

Lesson 86. This lesson is fully developed in the text. For additional drill use the following exercises:

I. Combine the thoughts in each of the following groups of sentences into a sentence using a conjunction:

1. Tom is going fishing.
   Joe is going fishing.
   (Tom and Joe are going fishing.)
2. I like bread.
   I like jam.
   (I like bread and jam.)
3. I wash my face in the morning.
   I brush my teeth in the morning.
4. My father is coming home to-night.
   My mother is coming home to-night.
5. I have looked for my cap in the hall.
   I have looked for my cap in the dining room.

6. Susan may go with you.
   Doris may go with you.
7. John is going to give a speech to-morrow.
   Helen is going to sing.
8. He will be here in an hour.
   His sister cannot come.

II. Give a list of words commonly used as conjunctions and have the pupils use them in sentence building. This exercise is more useful than selecting conjunctions from reading material, because pupils are likely to select relative adverbs and pronouns for conjunctions. It is well to know that the following words are nearly always conjunctions:

but	if	as
for	unless	until
although	because	though
than	so that	since

Lesson 87. Since prepositions offer many difficulties, especially to children of foreign parentage, it may be well to use some of the following sentences for drill. Write the correct forms on the board. Let them remain there for several days and have the pupils practice them orally. As a test, use the exercises in filling blanks.

to

He spoke to me sharply.
We went to a party.
Come to the store.
He agreed to our plan.
Shall we go to the park?

at

He laughed at me.
She is not at school.
He lives at our house.
I was at the meeting.
Stay at the end of the line.

with

May I go with you?
What is the matter with him?
He is going home with me.
He left his watch with me.
Will you change places with me?

from

I got the book from the teacher.
His story was different from mine.
I learned my poem from our reader.
He took my pencil from me.
We bought the house from the owner.

by

Send the letter by a messenger.
He was hurt by a runaway horse.
Did you go by the park on your way home?
Come to see us, by all means.
An island is surrounded by water.

Supply one of these prepositions: *to, at, with, by, from.*

1. The old man lived —— his daughter.
2. The picture was painted —— a famous artist.
3. Were you —— my house this morning?
4. I had to go —— your house on my way —— the store.
5. What is the matter —— you?
6. I was visiting —— their house.
7. Isn't his cap different —— yours?
8. Won't you come —— my party?
9. I borrowed a dime —— Fred.
10. My brother is employed —— Mr. Thomas.
11. We shall be —— the next town —— noon.
12. I gave the letter —— my father.
13. Will you go —— the park —— me?
14. I took the book —— his desk.
15. I came —— my old home to live —— my uncle.

Lessons 88 and 89. The story may be studied as suggested in the text. Additional material for use in the class talk may be found in the following books:

FOSTER and CUMMINGS, Asgard Stories
MABIE, Norse Stories

Lesson 90. Interjections present no difficulties, as they are not frequently used. The lesson may be used as an opportunity to review the parts of speech.

Lesson 91. This lesson may be a preliminary step in the preparation of the Flag Day Program described in Lesson 103. The visitor may be asked to speak on this occasion.

Lesson 92. Read carefully the section on Picture Study page 28 of the MANUAL. Discuss the picture with the class, first reading page 331. Note the center of interest, the praying figures, the background, and the lighting. Notice the peasants' costumes and the tools they are using.

A talk about the life of the artist will add interest to the picture. These facts may be used:

Jean François Millet was born in 1814 and died in 1875. He worked as a farm laborer until a painter, recognizing his talent, persuaded the town to grant him a yearly income so that he could study art. The young man went to Paris to study, and there he painted several pictures. Later he fought in a war against Germany. After that, he moved to the country, where he lived the simple life of the peasants around him. He spent the rest of his life painting. After his death his pictures were sold for large sums, but the poor artist struggled all his life against poverty.

In describing the picture, the class may use this outline:

1. The title of the picture and the name of the artist
2. The foreground
   a. The peasants
   b. Their costumes
   c. Their tools

3. The background
   a. The lighting (sunset)
   b. The church

Lesson 93. This is a review lesson in the correct use of verbs.

Lesson 94. Apply to this lesson the principles discussed during the year. Class criticism should note:

1. Good beginning
2. Keeping to the subject
3. Using words effectively
4. Avoiding speech errors
5. Good ending

Lesson 95. Each pupil should have a small dictionary and should be taught to use it rapidly and accurately. He should also learn to use the larger volume for reference. Give frequent drills in finding words in the dictionary. Use the alphabet rhyme

A to E
F to P
Q to Z

to divide the dictionary into three parts. Placing a word in one of these three divisions will help us to find it quickly. For the first few times slips of paper may be placed after the words beginning with E and P.

Write a list of ten words on the board. Let each person stand as soon as he finds all the words. (The number of the dictionary page where the word occurs must be noted, to make sure every one "plays fair.") The row in which all the members are standing first wins the game.

For dictionary work, use some of the words given for pronunciation drills on pages 89, 110, 207, 263, and 313.

Give the class some idea of the interesting things to be found in the dictionary. Discuss the possibilities of its use

in learning spelling, syllabication, pronunciation, definitions, synonyms. Tell the pupils something about derivations and word history. Use some of these words:

dandelion	daisy	linoleum
assassin	holiday	candidate
breakfast	knave	atlas
Wednesday	pen	mackintosh
copper	alphabet	macadam
volcano	curfew	sincere

Lesson 96. For additional drill in analyzing sentences the following groups are given. The sentences are arranged in groups, each group emphasizing the principle indicated.

Subjects and predicates

1. King Charles of Sweden was famous for his courage.
2. One day he was in the midst of a great battle.
3. He had taken refuge in a small house.
4. His place of shelter lay between the two armies.
5. An officer was writing an order for the king.
6. Suddenly a bomb came through the roof.
7. There it lay on the floor beside them.
8. The officer dropped his pen.
9. He was pale with fear.
10. The king went on with his order.
11. What has the bomb to do with you?
12. Isn't your country in danger?
13. You should forget your own safety.

Subjects and predicates

1. In Persia there lived a little prince.
2. His name was Cyrus.
3. He was not petted and spoiled like many other princes.
4. Cyrus was brought up like the son of a common man.
5. He went for a visit to his grandfather.
6. His grandfather planned a great feast for the lad.
7. The tables were loaded with all kinds of food.

8. There were music and dancing.
9. Cyrus had been told to invite his friends.
10. The hour for the feast came.
11. Where were the guests?
12. Cyrus had not invited any one.
13. His friends did not need the food.
14. The young prince divided the feast among the servants and poor people.

Inverted order, compound subjects and predicates

1. Out of the quiet blue sky there shot the great war eagle.
2. Beside the clear, brown stream an old beaver was busily chopping wood.
3. She heard the whir of descending wings and vanished in the midst of the shining pool.
4. The eagle perched suddenly on a dead tree and kept his eyes on the smooth sheet of water.
5. After a time there appeared a sleek, brown head.
6. The eagle spoke to her and complained bitterly of hunger.
7. What did the industrious old beaver tell him?
8. My companions and I are doing useful work.
9. You and your fellow warriors do nothing useful.
10. The eagle waited all the morning and then went away hungry.

Adjectives and adverbs

1. The tadpole wriggled impatiently and then lay still.
2. The lizard was a busy little thing, always anxious about something.
3. She saw the tadpole in a sunny shallow.
4. Presently he turned his dull eyes on the friendly lizard.
5. The lizard settled down more comfortably.
6. The shy little tadpole begged a favor piteously.
7. Hastily the obliging lizard got a small piece of eel grass and measured his tail.
8. Then they sat still and stared dismally at each other.
9. His long graceful tail had almost disappeared.
10. The timid little tadpole was rapidly becoming a large and important frog.

Prepositions and phrases

1. The brook flows past the field, around the hill, and through the wood.
2. We find Indians at the railroad stations in many parts of the West.
3. Very few Indians wear feathers in their hair in times of peace.
4. Some of the women carry curious bundles on their backs.
5. All the Indians are by no means alike.
6. Some tribes communicate with other tribes by signs.
7. There is also a great difference in the customs of the tribes.
8. Most of the Indians now reside on western reservations and engage in farming and stock raising.
9. In 1914 the government estimated the value of their possessions at nine hundred million dollars.
10. Men on horseback were riding in haste towards the battlefield.

Lesson 97. Test the oral compositions prepared for this lesson by the standards for the sixth grade. (See page 143 of the MANUAL.)

Lesson 98. Review at this time any punctuation needed by the class.

Lesson 99. Review any corrective English necessary.

Lesson 100. The dramatization of a historical scene may be made at this time and used for the Flag Day Program in Lesson 103.

Lessons 101–103. In preparing the Flag Day Program, read the section on projects in the MANUAL, page 12.

SIXTH YEAR STANDARDS

I. Oral Composition

The ability to give a brief oral composition consisting of six or seven well-constructed sentences on a familiar topic. The pupil should be able to face the class and to speak audibly, distinctly, and with correct pronunciation, avoiding the superfluous use of *and, so,* and *then.* Oral paragraphs should follow a carefully prepared outline and should show a definite beginning, middle, and end.

Standards of Oral Composition [1]

The compositions are to be used by the teachers in grading oral work. They are not intended to be used as models.

Fair

A Mistake

One morning my mother asked me to put sugar in the coffee. I went to the pantry for the sugar and instead of getting sugar I got salt. My father was the first to drink his. He made an awful face and scolded me. Now I always make sure whether it is sugar or salt.

This is an advance over the Fair composition of the fifth grade because of the smoothness and variety of sentences. The generalization in the last sentence is a step ahead. There is an attempt to give a picture, which is not made in

[1] These standards are taken from *English for Elementary Schools,* published by the Board of Education of the City of Chicago.

the earlier grades. It is only Fair because there is no suspense or surprise although the situation held these elements.

Good

Burnt and Stung

Near an old corn crib stood a box which was filled with corn cobs. Bees had made their home there. My uncle lit a fire around the box. Pretty soon the bees began to make a great humming noise. It was quite dark when I ventured out to see the box. I was barefoot. I kicked the box, when all of a sudden I felt two sharp pains. The first was a sting, the second was a burn, for the moment I kicked the box I put my foot down on a piece of burnt charcoal.

The incident is told in clear pictures. The vocabulary is more mature than in the Good composition of grade five. An Excellent composition would contain still more mature sentence forms.

Excellent

My Most Embarrassing Moment

On my father's two weeks' stay in Denver, Colorado, I was very lonesome, and waited patiently for him. About eight days after he left, I saw a man get off the car. He was holding two valises like my father's. I ran to meet him.

Before I knew what happened, I was hugging him and saying, "Oh, papa, I'm so glad you came home." I was going to kiss him, when I saw it was the man who lived next door. I became very red and began to tremble. I never had such a feeling before; but I begged his pardon, and ran away. I was very glad that I looked at him before I kissed him.

This composition has all of the elements of the Good composition for this grade, plus an expression of emotion, and an effective closing sentence. Note the defective subordination in the second sentence in the second paragraph. The title is commendable in this composition.

Superior

KIDNAPPERS! HELP!

My sister was lost! I remember that my mother told me to take care of her. I dashed through the hall and up the back stairs. My mother came out screaming and said, "What is the matter?" I cried, "Lillian is lost!" At this she flung on her coat and rushed down after me. Soon the whole neighborhood was awakened. I was just passing the basement door, when my sister popped her head out. I felt like shaking her to pieces for making all that disturbance.

The feeling of consternation, relief, and disgust at the cause of it all is very well conveyed. The choice of words is unusually apt. "Dashed," "flung on her coat," and "rushed after me" keep the movement rapid. "Popped her head out" is just right. Although no reference is made to the title, the whole composition justifies its choice.

II. Written Composition

A. The ability to write a short original composition of two or more paragraphs with correct sentence and paragraph division. The composition should follow a definite outline and exhibit the qualities of a good paragraph. Pupils should be able to select the topic sentence in a paragraph or to expand a topic into a paragraph.

B. The ability to write simple and correct business and friendly letters.

III. Correct Usage

The habit of using correct English in everyday activities. Errors should be corrected as needed by the class. By the end of the sixth year, no pupil should habitually make any gross errors, such as those listed for correction in the preceding years.

IV. Technicalities

A. Capitals

All uses learned during previous years

B. Punctuation

1. All uses learned during previous years
2. Quotation marks with the broken quotation

C. Abbreviations

Common abbreviations needed by the class

D. Use of Dictionary and Reference Books

1. Alphabetic order
2. The use of guide words
3. The use of diacritical key
4. The use of an index

E. Form and Arrangement

1. Correct form of written composition
2. Correct form of business and friendly letters
3. Outlines with topics and subtopics

DICTATION EXERCISES

Dictation exercises may be given at intervals as a means of testing the pupils' power to use technicalities which have been studied. Short paragraphs are better for dictation than disconnected sentences. They are more interesting and give unconscious training in paragraph form and structure.

Dictation exercises may be conducted in various ways. It is a good plan to have two or three pupils work at the board. One of the exercises on the board may then be corrected by the class and used as a basis for correcting papers. Pupils should be told that the writing of the dictation exercise is a test of their ability. Interest may be added if the class is divided into two teams, and the average score for each team carefully kept. The class will enjoy the element of competition involved.

Care should be taken that dictation exercises should not be too difficult, and that they should give exactly the drill which the class requires. The exercises given below supply drill on the points suggested and may be used after the lesson indicated.

I

In some parts of the world the sea water is warm all the the year round. Here wonderful little animals have their home. Many of these little creatures are very beautiful. They make the pretty red coral which you have seen.

They also make coral islands, on which many people live. Is it not wonderful that these small creatures can build great islands? It takes many little animals long years to form an island.

To be used in Part One, Lessons 3, 6, 7, and 52, and elsewhere as needed.

II

George Washington was the first President of the United States. When he was a boy in Virginia, he wanted to be a sailor. His older brother Lawrence secured a place for him on a ship that was about to sail for England. George was eager to start. He longed to see the strange countries in Europe. He planned to visit London and Paris and Rome. At last the day of sailing came. George kissed his mother good-by. Then he noticed the tears in her eyes. He knew how lonely she would be without him. He asked Tom, his servant, to run quickly to the ship and tell the captain not to wait. He had decided not to go to sea.

To be used in Part One, Lessons 11 and 12, and elsewhere as needed.

III

312 West First Street
Elmira, New York
January 24, 1923

Dear Father,

Did you know that I had been promoted in the middle of the year? I am so glad, because now I am in the same class with Dorothy and Helen. We walk to school together every day. Now we can study the same lessons. Won't it be fun?

When are you coming home? I have learned two new songs to sing for you.

Your loving daughter
Barbara

To be used in Part One, Lesson 25.

IV

Once upon a time in Greece there lived two famous painters. A dispute arose as to which of them could paint a picture more true to life.

The first painted a picture of some fruit that was so natural that the birds flew down and pecked at it. This made him very proud. He boasted of his skill.

The second painted a beautiful picture which seemed to be covered with a curtain. When the other artist tried to draw the curtain aside, he found that he could not move it. The curtain was the picture.

The second artist won the prize. The first had deceived only the birds. The second had deceived another artist.

To be used in Part One, Lesson 52, in Part Two, Lesson 22, in Part Three, Lessons 50 and 63, and elsewhere as needed.

V

O velvet bee, you're a dusty fellow,
You've powdered your legs with gold!
O brave marshmary buds, rich and yellow,
Give me your money to hold.

O Columbine, open your folded wrapper
Where two twin turtle-doves dwell!
O cuckoo-pint, toll me the purple clapper
That hangs in your clear green bell.

To be used in Part One, Lesson 90.

VI

A Roman Hero

Once upon a time in the city of Rome a great hole suddenly appeared in the market place. The oracle said that the chasm would never close until the people threw into it the most precious thing in the city.

Every one crowded to the market place, eager to help. Men threw in gold and silver. Women gave their choicest jewels. Scholars brought their most valuable books. Still the hole yawned as wide and deep and black as ever.

At last a young man named Marcus Curtius appeared, mounted on his horse. "The most precious thing in the city is a man's life," he shouted, as he leaped into the dark gulf. Immediately the rocks crashed together and the hole was closed.

To be used in Part Two, Lessons 5 and 22, in Part Three, Lesson 63, and elsewhere as needed.

VII

The Story of the Thistle

The thistle is the national emblem of Scotland. It is not a pretty flower, but the people love it. They tell this story of how their emblem was chosen.

Many years ago a large army marched by night to a Scottish town. They expected to surprise the sleeping people and capture the town. Just as they reached the city, a barefooted soldier stepped on a thistle. It hurt him so much that he cried aloud in pain. The soldiers inside the town heard his cry. They rushed out and drove the enemy away. The thistle had saved the city.

To be used in Part Two, Lesson 5, in Part Three, Lesson 50, and elsewhere as needed.

VIII

Fighting the Indians

When white men first came to make *their* homes in America, *there* were constant wars with the Indians. The red men would make *their* way to a village and kill all the people they could. *There* was no time for the white men to protect *their* homes.

At last the white people made a plan for *their* safety. Whenever one of *their* settlements was attacked by the Indians, the first settler to see the enemy fired his gun three

times. *There* were other settlers near by who heard the sounds. These men seized *their* guns, fired the same signal, and ran towards the enemy. Those who heard *their* shots did the same. Soon *there* were little bands of men coming from every direction. In this way the white men were able to defend *their* village.

To be used in Part Two, Lessons 5 and 37, amd Part Three, Lesson 50, and elsewhere as needed.

IX

Atalanta's Race

Many years ago in the land of Greece lived a maiden named Atalanta. She was so beautiful that every youth in the land wanted to marry her, but she declared that she would never marry a man who could not pass her in a race. Many young men had tried to win her, but had failed. Atalanta was so swift of foot that she left them far behind.

At last Hippomenes, a young man from a neighboring country, decided to try his fortune. He loved Atalanta and was determined to win the race. On the great day he took his place beside the maiden. In his hand he carried three golden apples.

The race began. Atalanta was so sure of winning that she let Hippomenes gain a little. Just as she was about to pass him, one of the golden apples dropped at her feet. Atalanta saw the lovely fruit gleaming in the grass. Quick as a flash she stooped, picked it up, and darted on.

Once again she reached the young man's side. Like the wind she passed him. Suddenly a second golden apple rolled before her. Atalanta hesitated. Then she grasped it quickly and ran on.

They had almost reached the goal. Atalanta passed Hippomenes like an arrow. She was sure she had won the

race. She glanced at the ground. There under her feet lay another apple, glittering in the sunshine. For one instant Atalanta paused and seized the third golden apple. In that one instant Hippomenes passed her. The goal was reached. The race was won.

To be used in Part Two, Lesson 22, in Part Three, Lessons 63 and 64, and elsewhere as needed.

X

Silk

Silk is made from the cocoons of the silkworm. The cocoons are collected in baskets, brought to large tanks, and plunged into warm water. The silk thread is then wound on a reel. The single thread is too tender for manufacturing purposes. Eight, ten, or twelve cocoons are taken up together, reeled off, and twisted into one thread. The threads are wound into skeins, passed over a charcoal fire, and dried. The skeins are taken from the reels, cleaned, and packed in bales. These bales are sent to the great silk factories of New Jersey, Massachusetts, and Connecticut. There the silk is unpacked, dyed, and woven into beautiful cloth.

To be used in Part One, Lesson 98, in Part Two, Lesson 5, and elsewhere as needed.

XI

Flax

Flax is a very beautiful plant. The stem of the flax plant is tall, slender, and green. It is capped by a cluster of delicate tassels. Each tassel bears a flower which is handsome, large, and bright blue in color.

The flax plant is useful as well as beautiful. From the seed pods we obtain linseed oil. This is used in making ink, linoleum, and medicine. The fibers of the stem are made

into linen. This is the most important product of the flax.

The flax fibers are put through a long, slow, and complicated process before linen can be made. The fibers are first soaked in water to destroy the green outer bark. They are then loosened, dried, and beaten with a heavy instrument to separate them. After this they are combed, bleached, and handed over to the spinner, who makes them into linen thread.

To be used in Part One, Lesson 98, in Part Two, Lesson 22, in Part Three, Lesson 63, and elsewhere as needed.

XII

The Dark Day

In a famous poem, Whittier tells the story of the dark day in New England. Many years ago, in the middle of a sunny May morning, the sky grew black. It soon became so dark that people could not see their way along the street. They were terrified. "The end of the world has come!" they exclaimed to one another.

In the statehouse sat the wise men of Connecticut. They were alarmed by the strange darkness.

"It is the day of the Lord," said one.

"Laws will never be needed," said another.

"I move we adjourn," said a third.

Abraham Davenport rose from his seat. He spoke bravely and firmly. "This may be the last day God gives us on the earth. I do not know, but if it is the last day, I want Him to find me at my post doing my duty."

By the feeble light of the candles, he began to speak about a new law, as if nothing unusual were happening. The other lawmakers listened in silence until the darkness passed away.

To be used in Part Two, Lesson 41, and elsewhere as needed.

XIII

The Brave Man

Mr. Smith, who had traveled in Africa, told his friends that he had once made fifty Arabs run. All who heard the story were amazed.

"How could you do such a thing?" asked one of his friends.

Mr. Smith answered, "It was very easy. I ran and they ran after me."

To be used in Part Two, Lesson 48, in Part Three, Lesson 32, and elsewhere as needed.

XIV

The Hunter and the Lion

"Have you seen any tracks of a lion?" asked a hunter of a woodcutter whom he met.

"Oh," replied the woodcutter, "I can show you the lion himself."

"I don't want to see the lion," stammered the hunter. "I only want to see his tracks."

To be used in Part Three, Lesson 51, and elsewhere as needed.

XV

A Cheerful View

"Why do you look so dismal?" asked one bucket of another as they were going to the well.

"I was thinking," replied his companion, "of the uselessness of our being filled. No matter how full we go away, we always come back empty."

"How strange to look at it in that way!" answered his friend. "Isn't it also true that however empty we come, we always go away full?"

To be used in Part Three, Lesson 51, and elsewhere as needed.

XVI

Hunting a Wolf

Every winter an old wolf came *to* the neighborhood *to* kill the sheep. The hunters tried *to* shoot her, but she was *too* swift for them. The farmers, *too*, tried *to* catch her in traps, but she was *too* cunning for them. Putnam and his friends decided that *too* many of their flocks had been stolen. They agreed that *two* of them should hunt at a time, and that the other *two* should begin as soon as the first *two* stopped. Thus the wolf would be hunted day and night.

At last the wolf was found in a cave. The men were *too* much afraid of her sharp teeth and claws *to* try *to* follow her. They attempted *to* smoke her out, but the cave was *too* deep. Finally Putnam snatched up a piece of burning bark and rushed into the hole. The wolf tried *to* spring, but the fire was *too* bright. She was blinded by the blaze, and Putnam shot and killed her.

To be used in Part Two, Lesson 49, in Part Three, Lesson 50, and elsewhere as needed.

XVII

A Good Food

The famous Dr. Samuel Johnson once laughed at a Scotchman for living so largely on oatmeal. He said that it was the food for horses in England and for men in Scotland. The Scot cleverly turned the table on the Englishman. He answered quickly, "True, and what fine horses you have in England, and what fine men we have in Scotland!"

To be used in Part Three, Lesson 12, and elsewhere as needed.

XVIII

The Wise Turtle

A turtle was once captured by some Indian warriors. They decided that he should be roasted alive in their camp fire.

The turtle cried out cheerfully, "Oh, that is a brave death. I will trample out your fire."

The men changed their plans. They said that they would boil him in a kettle over the flames.

"Oh, I shall blow clouds of steam in your faces to blind you," exclaimed the turtle joyfully.

The warriors looked at each other doubtfully. At last one of them said, "Why not drop him into the lake? "

The turtle seemed very sad. He told them mournfully that this was the only death he feared. So the warriors threw him into the lake. He sank like a stone. The next minute he came to the top of the water and uttered his war cry triumphantly. "Now I am at home," he said.

To be used in Part Three, Lessons 32, 60, 75, and elsewhere as needed.

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